CARTOONIST PROfiles

Internationally renowned master animator, ART BABBITT, at one of the seminars at Richard Williams' London studio. Babbitt's recent appearance before a group of animation people in New York City is reported by John Canemaker in this issue.

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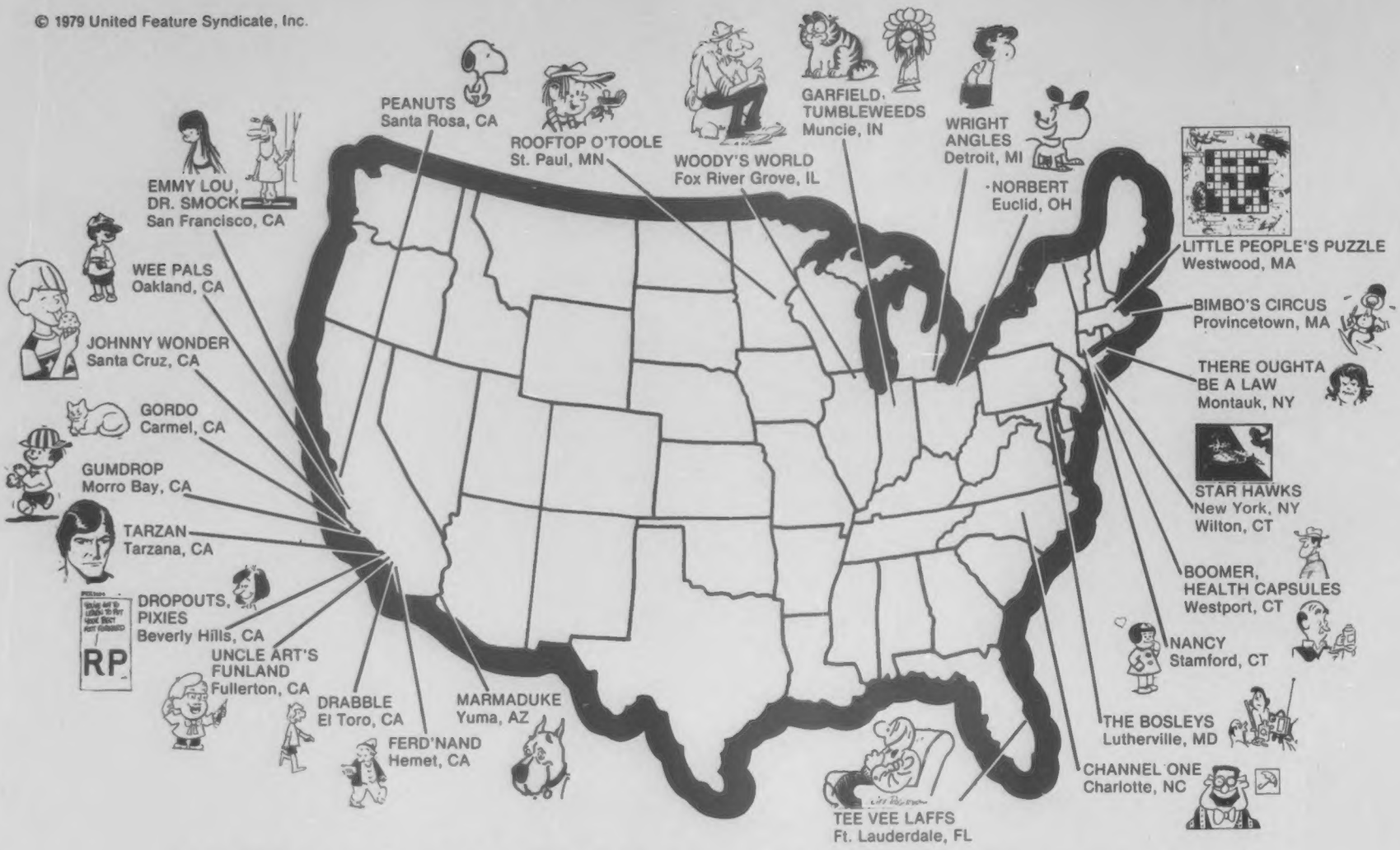

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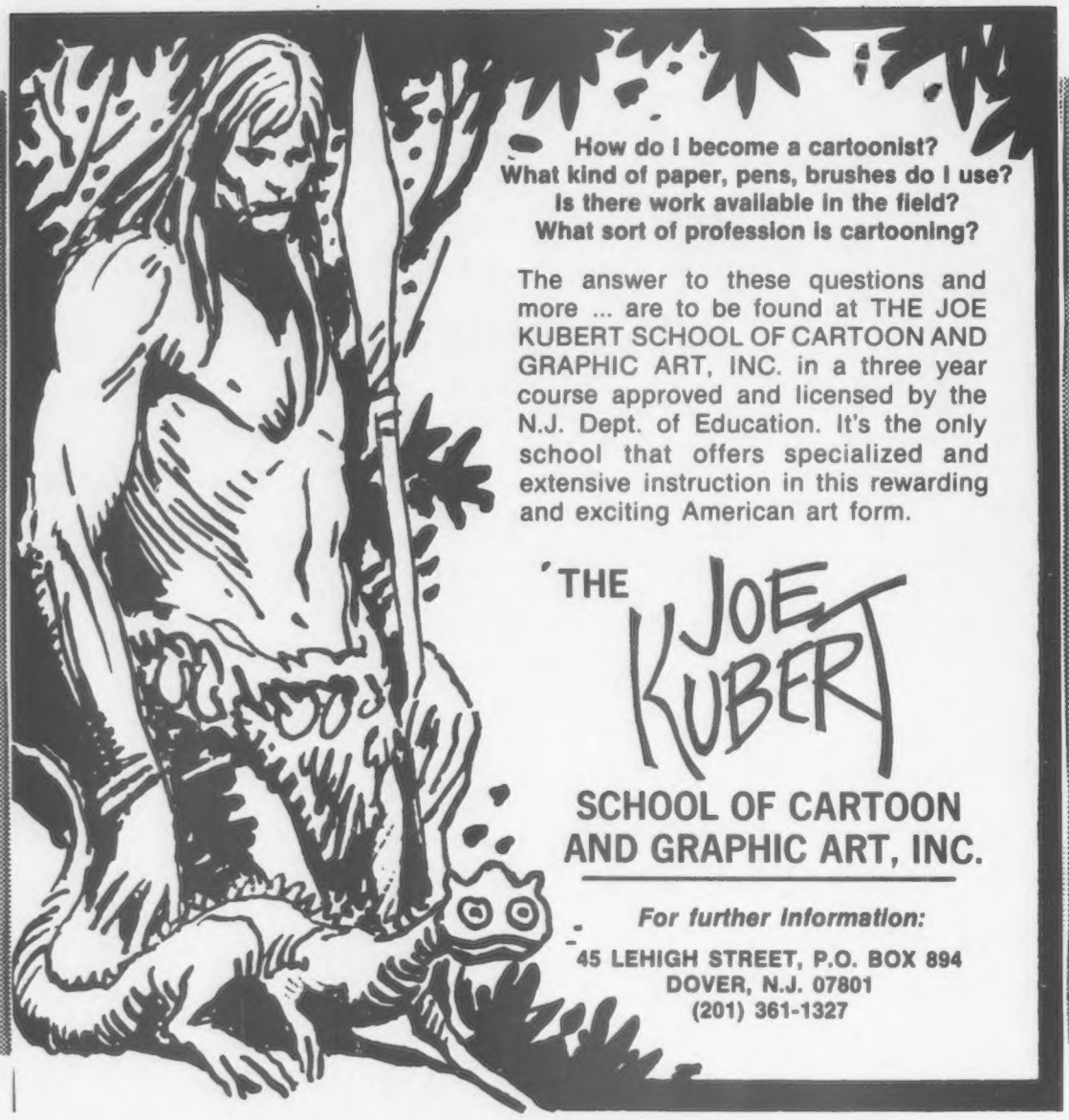

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Art Babbitt

Internationally renowned master animator Art Babbitt in action at one of the seminars at Richard Williams' studio. Babbitt is passing on the trade secrets of a lifetime to the younger artistsat the Williams studio.

by John Canemaker

Last July, Art Babbitt, the illustrious master animator, consented to appear at an ASIFA (Animation Association) meeting when he passed through New York City en route from a European vacation to his Hollywood home. An enthusiastic, respectful group of about fifty people crowded a small Park Avenue screening room attracted by the opportunity to see examples of the unrivaled animation Babbitt contributed to classic Disney and U.P.A. films and to hear the man himself discuss his work.

Babbitt arrived accompanied by his wife, the gifted actress Barbara Perry, who recently won rave reviews for her one-woman stage show in Los Angeles. Babbitt, who is 72 this year, appeared relaxed and in good spirits and he was immediately surrounded by several of the people who worked with him on the animated feature RAGGEDY ANN & ANDY three years ago. Like veterans of some distant war (the film was not, for a variety of reasons, a pleasant production experience), Babbitt and the other RAGGEDY survivors could now laugh and talk easily about it all.

In my brief introduction of Babbitt to the audience, I touched on some of his career milestones, including his contributions to *The Three Little Pigs,* the 1933 Disney short that was a major breakthrough in character personality definition. Babbitt also animated most of *The Country Cousin* for Disney in 1936, animation which Harvard art professor Robert D. Field called "a *tour de force* . . . which has not been surpassed." Babbitt developed the personality of the famous Goofy character, and in *Snow White and the Seven Dwarfs* (1937) he animated the coldly regal evil Queen. Babbitt's animation versatility is such that he was next assigned to create warm, lovable Geppetto, the puppetmaker in *Pinocchio* (1940). In *Fantasia* (1940), Babbitt was responsible for the Zeus and Vulcan characters in the "Pastoral" sequence and in the "Nutcracker" sequence, he made thistles and orchids dance with Russian vigor and gave humble mushrooms balletic life in perhaps his most celebrated animation assignment. The brief exquisite Dance of the Mushrooms is one of the art of animation's finest minutes.

It was Babbittwho was a key figure in the infamous strike at the Disney studio in 1941. (His personal animosity toward Walt Disney flared up several times during the evening in the form of ruefully humorous remarks.) The strike resulted in profound changes not only at Disney's but for all studio animation;

"Goofy originally was a sort of stock character in mob scenes," says Babbitt today, "but nobody had attempted to do anything with him, so I can't say that I created Goofy, but I was the first one to give him a character."

one of the results was the forming of UPA (United Productions of America) an innovative cartoon studio that relentlessly and successfully expanded the graphic, narrative and motion techniques of animated films. Babbitt animated the first Mr. Magoo film at UPA (*Ragtime Bear* in 1949), among other assignments. In 1966, Babbitt began a decade as the head of TV commercial productions at the Hanna-Barbera Studio. He taught intricate, lucid animation seminars at various periods at the Richard Williams Studio in London and he was a Directing Animator (in charge of the "Blue Camel" sequences) on the Williams-directed feature, RAGGEDY ANN & ANDY (1977).

Babbitt continues to animate, currently contributing to the long-awaited Williams feature, THE THIEF AND THE COBBLER, and he continues developing a grand animation technique manual for publication in the (hopefully near) future. In 1974 ASIFA Hollywood awarded Babbitt their Winsor McCay trophy as an expression of appreciation of his great craftsmanship and artistry. Robert D. Field, the author of the 1942 book, *The Art of Walt Disney,* autographed Babbitt's personal copy with the following, "To Art-the greatest animator of them all."

Babbitt, after this sketchy introduction, took the stage amid sustained applause. He has the look of a feisty bantam rooster and the commanding presence of the U.S. Marine Master Sergeant he was during World War II. He is witty, with the intuitive sense of the born-entertainer.He immediately launched into a monologue about Goofy that he knew would entertain and inform this audience of animation cognoscente. "Speaking of Goofy," Babbitt said in a gravelly baritone, "he originated in some of the barnyard audiences in the early black-and-white cartoons at Disney's. He was a very indefinite character, sort of nebulous. The character gave me a chance to try out all sorts of animation tricks that hadn't been tried before—things that cannot happen in real life and yet they're perfectly acceptable in animation—such as the Goofy walk I developed.

"First, I broke the rules of the cliche walk as we know it, where the end of a step is the 'down' position and in the passing position the body is 'up'. And then it comes down again on the step. So in this case I deliberately broke that rule and had Goofy 'up' at the end of the step and 'down' on the passing position and then 'up.' "

At this point Babbitt began demon-

strating the walk. "Then, of course, normally the arms would swing back and forth in the usual position, but I exaggerated the movement and had them swinging back and forth up near his head with the shoulders hunched up." Babbitt continued to walk, becoming more Goofy-like with each loose step and the audience laughed appreciatively.

"At the end of the step," said Babbitt, "I had one foot facing backwards and the other facing frontwards so immediately, in the passing position, you get a flip in the foot." Explaining how he got a "double flip-flop motion in the walk" Babbitt almost fell over and laughed, "I can't do it. It's all I can do to walk normally." He spoke about the "opportunities for invention" with the Goofy character in films such as *Mickey's Service Station* (1935), *Moving Day* (1936) and *On Ice* (1935), and of the character analysis of Goofy he wrote for the studio in 1934. "It was not just an analysis of his external appearance but of how and why he moved in a certain way, what his thoughts were, et cetera."

"Goofy," summarized Babbitt, "was the kind of character that thought very hard and very long about everything he did. And then he did it wrong!" A screening of *Moving Day* followed which demonstrated all Babbitt had just explained. The film contains a particularly splendid running gag of an anthropomorphic piano trying to out-wit the nitwit, Goofy. The piano wins in a hilarious fashion, but only after Babbitt, the thinking man's animator, has elevated Goofy's non-think to a high academic level.

Babbitt set up the next film, *The Country Cousin,* for the audience: "I saw it for the first time in many, many years about two years ago in London, and the action and the drawing looks atrocious to me! In fact, in the Goofy picture, *Moving Day,* the work on it and the drawing just makes my head spin it's so bad. It's awful," Babbitt cried. "Yet somehow it works, and fortunately our audiences are naive enough, and kind enough, to accept what we did in those days."

It is difficult to pinpoint what Babbitt finds so aesthetically disturbing about the Disney shorts of the mid-1930's. It is true that there is an overly studied quality in the animation and an almost fussy lavishness in the graphic design; but it must be remembered that these were films that took animated cartoons where they had never gone before.They are pioneering vehicles driven forward by a young producer and a young studio of artists and craftspeople (Babbitt chief among them) who, above all, wanted to make the best animated cartoon films ever made. If it took a little fuss and studiousness to do that, it is not only accepted by today's audiences, but highly appreciated by the visually deprived raised on a stingy, low-quality diet of television animation. Hell, the mid-30's Disney animated films are relished by contemporary audiences as much as if not more than when they were made—every florid, thoughtful frame of them.

The Country Mouse was screened after which Babbitt told an anecdote about himself and Disney: "I had just finished *Moving Day* and was picking up the assignment on *Country Cousin,* in which there is a drunken mouse. Walt Disney came in the room and said, 'Now I'd like to see you get the same sort of a characterization that you got in Goofy in *Moving Day.*' There was no relation at all between the two but this was typical of his getting you steamed up on the next project. So I said, 'Well, Walt, I'm going to need a research fund.' 'Waddaya mean, a research fund? The front office is complaining about costs already!' I said, 'Well, if I'm going to do a drunken mouse I have to know what it feels like to have a drink inside me, some alcohol.' One of Walt's eyebrows went down, the other went up, he looked at me and I'm sure he didn't figure it out for quite a while. At any rate, when the picture was done and previewed, it was accepted very nicely by the audience, and Walt, who was waiting for me out at the box-office said, 'Hey, Art. How about a drink!'

"The picture won the Academy Award in 1936 and of course the Oscar wound up in Walt's office, like all the other Oscars did," said Babbitt with undisguised rancor. "He had a tremendous collection of them, whether they were for music or writing, animation, or designing—a very talented man!"

A while later Babbitt elaborated on his impressions of Walt Disney, commenting that he is "not terribly fond of even Mr. Disney's memory. But to give him credit, he was a terrific editor. You had to do it and show it to him and then he would tell you how wrong it was. He couldn't tell you what to do to fix it, nor often could he tell you why it was wrong. But he had this—as I put it in my most vicious way—the innate bad taste of the American public. But he was a great gambler, he was willing to take risks for quality, and he surrounded himself with the best talent that was available. He learned very fast, picked up things very fast. He *was* a terrific influence and if it

JOHN CANEMAKER, filmmaker, animator, author, lecturer and teacher, is one of the world's foremost authorities on animation and a major force in the gathering and preservation of data on individual artists in the field past and present.
His personal animated cartoons have been screened at the New York Film Festival, Museum of Modern Art, Carpenter Center for the Visual Arts, John F. Kennedy Center, and on Home Box-Office and Viacom cable television. His freelance animation for other producers has been seen on CTW's 'Sesame Street' and 'Electric Company', CBS-TV's 'Captain Kangaroo" and 'Patchwork Family', ABC-TV's special 'Days of Liberty', and in-house video for Merrill Lynch Pierce Fenner & Smith Inc.
He is the author of 'The Animated Raggedy Ann & Andy-An Intimate Look at the Art of Animation: Its History, Techniques and Artists', published by Bobbs-Merrill in 1977. This book is the first comprehensive examination of the creation of a feature-length animated film from concept to completion and its place within the history of the genre. The Hollywood Reporter described the book as "an indispensable book for animators; a joy for anyone interested in movies, and a must for anyone seeking to be entertained." The list of John's credits in the field is too long to mention here in full, but we will say more about them as he does further special articles for CARTOONIST PROfiles, such as this first one about famed animator, Art Babbitt.

hadn't been for Disney, animation would probably have completely faded out of existence many, many years ago."

It is doubtful that animation would have disappeared without Disney. Simultaneous with Disney's development of the cartoon film there was a strong growth, particularly in Europe, of the non-narrative, non-representational and abstract experimental animated film. There were individual filmmakers who used media and techniques of animation other than the streamlined studio methods (with their reliance on celluloid acetate for character drawings). Without Disney one of these alternate forms, or some other cartoon studio, might have become dominant and led animation in a different (un-Disney) direction, though it is impossible to say where. But certainly technical advances would not have been made as rapidly without the Disney influence (in less than a decade he changed the "look" of animation forever) and his innovative films have enriched the "vocabulary" of the art.

A brief advertisement for FANTASIA containing clips from various sequences of the feature was screened and Babbitt told an amusing story about some college students who wrote him asking "whether those of us who worked on the picture were working under the influence of drugs. I wrote back, 'Yes, this is true. I myself was addicted to Ex-Lax and Feen-a-Mint!'"

A question from the audience focused on how music was handled on the Disney films. Babbitt answered: "Almost invariably on shorts the music was done after the action had been animated, but the animation had been done with music in mind. Certain beats were established and the animator was expected to stay within those limits. In the case of FANTASIA the music had been prescored, so of course the tracks had to be 'read' and your animation had to fit that." Babbitt here segued into a discussion of the use of live-action as a guide to animation. He referred to FANTASIA's Dance of the Hours sequence with dancing hippos and alligators: "The dance was choreographed and live dancers were photographed doing these dances because they couldn't get any trained hippos or alligators!

"That's the correct way to use live-action — as a library of information. You don't trace it, you don't rotoscope it, like our dear friend (Ralph) Bakshi did (in Lord of the Rings). That's like tracing a photograph — it's completely vitiated, it has all of the life of a photo tracing in contrast to a good caricature. There's no comparison at all."

Babbitt shared information, in response to an audience query, about getting a feeling of weight into cartoon characters in order to increase their believability: " Often an animator will make the contact of the foot with the ground the actual step. But the step happens when the weight of the body comes down and your leg bends — *that* is your accent. You get the feeling of weight when you go from a straight to a bend position. Also by the way you lift up an object. Many times an animator doesn't consider *what* he is lifting."

Art Babbitt with Oscar-winning animator Richard Williams, between classes during the 1973 Summer seminar at the London studio of Richard Williams.

Babbitt mimed the difference between picking up a pebble and a 50-pound boulder with Chaplin-esque elan.

Babbitt had words of scorn for the current trend in animation, especially on television, to "cover up the absence or the weakness of an idea with decoration and flashy techniques. The biggest flaw is that we haven't learned to act. To instill character in our characters. We haven't given them life or personalities, we haven't made them breathe and think and behave as they might behave. We have to work like hell to get up to the point where we were forty years ago, and to use that as a beginning!

"I'm not trying to be falsely modest," he continued, "but I don't think I've ever really been happy with my own work. I struggle — God, how I struggle! — to make a drawing, and I've wasted so much paper that I've probably been responsible for the forests being devastated! I really envy those guys who have all of their ideas and skill located in the tip of their pencil. They come down from the director's room with an assignment, pull down one sheet of paper — drawing number one! I had a boss once at Paul Terry's studio years ago who told me on many occasions that he was the fastest animator in the world. Finally I said, "That's like being the fastest violinist in the world. You can play fast but you can't play worth a damn!"

Rooty Toot Toot, the last film of the evening, was shown. John Hubley's brilliant design and direction made this "Frankie and Johnny tale" one of the best shorts UPA ever made. The animation, principally by Grim Natwick and Babbitt, is extremely witty and to-the-point. Babbit seemed especially proud of his work on this film; he sat next to me during the screening and with each scene change he would murmur aloud to me, "That's mine." "That one's mine." "That's Grim's scene." "Mine." "Mine."

A final round of questions from the audience and Babbitt's patient replies were heard. Regarding teaching one to animate in the Disney manner, that is, full personality animation, Babbitt said, "First of all, I've learned that you cannot get very far with a student who does not have a vocabulary of drawing knowledge. It's like a writer not having words. It's just as important as a dancer having control of his or her body. There are certain elementary things you have to teach; for instance, an animator would be stuck if he didn't know what an 'inbetween' was. (The drawings between the main action poses that help create a smooth flow of motion.) This is one of the painful things that you have to learn to do if you're going to animate your characters. Then, too, I feel that you have to teach your students how to see. It's not just a matter of just looking at something but when you go down the street you observe everything. You analyze all action, you observe the action, you must find out what is happening, how it's happening, what is different about it. Then you file this information in your computer bank up here," said Babbitt pointing to his

© Walt Disney Productions

Ted Sears, Walt Disney, Wilfred Jackson, and Art Babbitt in the mid-1930's.

temple, "and at the right time you can draw it from that bank.

"But," he warned, "never take what you have observed and analyzed and use it literally. You must do something with it, you must give something of yourself to this action. Not only that but you must make this action fit the particular character that you are animating, and fit the mood of the character, and you must consider the circumstances in the story, and so on.

"Then you must teach the animation student to get away from cliches and show him that there are many ways of doing an action and that you're not stuck with one certain way of walking or running. One of the first things I teach is how to do everything according to the rule book and then how to do it *breaking* all the rules!

"You observe not only people, but animals, draperies when the wind blows, waves in the sea, or smoke in a fire. There are a million things to observe and file away in your brain." Babbitt mentioned learning from Ham Luske, a top Disney director, "that when you're doing dialogue it affects the whole lower portion of your face. Well, if I had any sense, I would have figured this out for myself. At Disney we used to go around and sneak looks at everybody else's work at night after working hours. The guys were willing to help one another."

Someone wanted to know what are some of Babbitt's favorite pieces of animation. He answered, "I think the great moments in cartoons have been those moments that were poignant. Cartoons need not be funny all the time." He cited the work of his friend the late Bill Tytla ("He was the greatest animator of them all in no uncertain way.") on *Dumbo* as a favorite: "The scenes where the little elephant character is coming to see his mother who was locked in a cage. The relationship between the mother and her little baby Dumbo was something that really touched audiences. I've seen audiences in different countries actually weeping as they looked at that scene. To me that's some kind of artistry when funny little drawings can affect an audience that much."

In closing, Babbitt reiterated how animation requires an artist "to really give of yourself. Right down to the last moment when you're putting numbers down on your exposure sheet — even that far along — you are still changing, refining, and so on.

"Somebody has said that 'Art is life *plus.*' I have paraphrased this for classes and I say 'Animation is *art* plus'."

For those of us who know and are inspired by the extraordinary contributions Art Babbitt has made to the art and craft of animation, and for the millions of moviegoers around the world who are not aware that it was he who entertained and affected their emotions in hundreds of films for over fifty years, I take the liberty of paraphrasing his paraphrase by claiming "Animation is plus-*Art Babbitt!*" ●

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Bringing Up Father

© K.F.S.

By GEO MCMANUS

A number of years ago, when your editor worked in animation and in the comic strip field in Hollywood, he used to visit George McManus and his assistant, Zeke Zekley, from time to time at their studio. Then last fall, for the first time in many years, we met Zeke again and asked him to reminisce about the creator of "Bringing Up Father" for our readers. After George McManus died in 1954, Zeke went into business for himself and he talks here about that part of his career also. Zeke has very kindly given us permission to reproduce a few examples of his collection of cartoonist photos.

George McManus

Zeke Zekley

I GOT WORD TO JIGGS THAT THERE WILL BE A BLACK-OUT TONIGHT-AND HE'S READY TO SNEAK OUT THE MINUTE HE HEARS THE SIREN!
IT MUST BE QUITE TOUGH TO READ ABOUT THE WAR-AND HAVE TO FIGHT WITH YOUR WIFE-TOO!
WELL-I'LL JUST TAKE A NAP-AS IT WILL BE AT LEAST AN HOUR BEFORE THE BLACK-OUT!
Copr. 1942 King Features Syndicate, Inc., World rights reserved.
OH-HELLO-MRS. INFORMUS-REALLY? TONIGHT? OH-I'M SO GLAD YOU TOLD ME-I'LL BE PREPARED-
7-9
OH-OH-SOMEONE MUST HAVE TOLD MAGGIE ABOUT THE BLACKOUT!

Hurd: How did you and George McManus get together?

Zekley: It was fascinating the way my long association with George started — George was my idol when I was a kid, and the margins of most of my school books were evidence that I was influenced a great deal by him. My mother, incidentally saved all of these schoolbook cartoons and gave them to me some years afterwards. One day in 1935 when I first came out to California — dead broke — I was sitting in a restaurant watching a friend of mine, also an artist, who was table-hopping, doing sketches for tips. Both of us were keeping our heads above water that way. At one point my friend came over to me and mentioned that George McManus' brother was sitting a few tables away, and with the mention of this name I just started doodling on the tablecloth. Later, when I was standing out in front of the restaurant on Hollywood Boulevard waiting for my friend to finish, a waiter came after me, holding this tablecloth, and asking, "Did you do this?" I thought, "My God, I'm going to have to pay for the tablecloth!". I guess I was too nervous to lie so I said, "Yes, I did." He took me back into the restaurant and introduced me to Charlie McManus who was interested in my doodles, and who said that his brother, George, would probably like to talk to me. He arranged a meeting and thereupon grew a 20-year association which became a father-and-son relationship. This continued till his death in 1954.

To begin with I ruled the lines for the "Bringing Up Father" pages, did the lettering, filled in the blacks, and eventually I got to draw a lamp, and sometimes a character. Then, when I got a little bolder, I'd suggest ideas, and when they started flowing, I became a collaborator, rather than just an assist-

Zeke Zekley and George McManus

1952. George McManus receives the "Silver Lady Award" in Beverly Hills. L. to R.: L.A. Examiner columnist Vincent X. Flaherty, Zeke, Tiny Naylor, Jimmy Durante, George, and Jack Dempsey. In background is an enlarged Collier's cover announcing a 3-part McManus story "Jiggs & I".

ant. He was a generous man, appreciated what I did, and I took a tremendous burden and load off his shoulders. More and more of the work developed around me and it came to the point where our styles merged to such a degree that we couldn't tell who did what. There would be times when George would ask, "Did you draw these spats?", and I'd have to say, "No, you did!"

Once when George was in South America, he penciled a few weeks of stuff very roughly, and put it in the mail, but I had to make a trip to Detroit at that point so that some of his stuff got to me and some never did. So on my way back to California I drew some substitute strips on the road in motels and piecemealed them to the syndicate in New York. This was in 1938 when I first started substituting some of my work for his.

Hurd: Say something more about what it was like to work with him.

Zekley: I memorized most every 'House & Garden' or architectural magazine I could put my hands on, stored away a lot of this, and later introduced a tremendous amount of intricate background work into the strip. I often wonder how it was that I didn't leave my eyeballs on the drawing table. When I look at a Sunday page as it was in those days — you had a top part, a 'Rosie's Beau', a 'Snookums', *and* 'Bringing Up Father' (first, 12 panels, later reduced to 8 panels) — and realize that we did these plus 6 daily strips, I don't know how *we* did it or sometimes how *I* did it. Today I couldn't possibly do it!

Hurd: When I'd drop into your studio in the Corinne Griffith Building on the Sunset Strip from time to time, I'd see you at your board, sitting in front of McManus at his board. Did you toss ideas back and forth?

Zekley: Sure. Occasionally he'd holler out, in despair, "Have *you* any ideas? I haven't got any!" I'd come back with, "What if Jiggs is doing this?" "No, I've done that!" — Then I'd say, "You've *thought* of it but you *haven't done* it." We'd go through this routine and I'd have to convince him that he'd been with the strip so long before I came with it, that I didn't even remember what he'd done then. Further, that a previous generation had either forgotten those long-ago strips, or had never seen them in the first place. So if we'd draw some of these ideas again, they would be new,

Rosie's BEAU
BY
GEO. McMANUS
OH-ARCHIE-I THINK YOUR BOSS IS HORRID TO SEND YOU OUT ON THE ROAD- I'LL HARDLY EVER SEE YOU AND FATHER WILL INSIST ON ME GOING TO DANCES WITH MY COLLEGE BOY FRIENDS-
AND THEY WILL MAKE LOVE TO YOU-
YOU WILL FORGET ME-I'LL DIE OF A BROKEN HEART-OH- I CAN'T BEAR TO SEE YOU GO AWAY-
THAT SETTLES IT- ROSIE MY LOVE-I JUST CAN'T BE WITHOUT YOU- I'LL GIVE UP MY JOB FIRST-
ROSIE IS RIGHT- I'LL SEND IN MY RESIGNATION TO-DAY- MY ROOM-MATE WILL PAY ALL THE EXPENSES UNTIL I GET ANOTHER JOB-
WELL- OLD ROOM-MATE- I'M QUITTING MY JOB-
GEE! CAN I GET IT?
I JUST GOT FIRED FROM MINE-
© 1932, King Features Syndicate, Inc., Great Britain rights reserved.

they would be fresh.

As far as the drawing was concerned, I think that everybody in those days who wanted to be a cartoonist liked filling empty space with cross-hatching or shading without any real meaning. And from George I learned that black and a simple white line was very effective. I think he must have been influenced at one time by the Japanese who place a high value on clean lines and solid blacks. I know he was influenced by Charles Dana Gibson in handling girls' hairstyles.

Hurd: What was your daily routine like?

Zekley: Every evening after we left the studio, he and I would go somewhere to eat, and after I got married, we'd send the car and have my wife join us, so for the first five or six years of our married life she never knew what the inside of a kitchen looked like. George's wife was in ill health, he maintained her in their home with several people to look after her, and he lived separately in an apartment. They had no children. He was the godfather of both of my children, incidentally. George was one of the dearest men in the world and I love recalling the many foolish things we'd do. For instance before air-conditioning was installed in buildings everywhere, we worked near the open windows, and since it was California and there were a lot of flowers, every so often bees would invade our office. When this happened, George would run across the room and lock himself in the closet, leaving me to fend off the bees. And we worked so close to the windows that passers-by who knew what was going on, would wave very frequently and get a return salute from us. One of these was Frank (Moon Mullins) Willard who had a crazy routine. He and his assistant, Ferd Johnson, would work for 48 straight hours (or 56 or what have you) without sleep, and get out their whole week's work, and then collapse. We'd be coming in for breakfast at Armstrong & Schroeder's here in Beverly Hills just as Frank and Ferd, with about 3 days growth of beard, would be having dinner at 8 o'clock in the morning. After that they'd go home, take a shower, hit the golf course, get in their sleep, and then repeat the same routine over again. We kept regular office hours, we were at the office at 8:30 or 9, and quit about 4, but we worked 7 days a week.

Frank Willard didn't drive a car, but on days when he wasn't working he'd sometimes have his chauffeur, Albert, drive him by our office in his long Cadillac limousine. Wearing a white sailor straw hat, he'd lean out of the back, with his feet up on the front seat and yell, "Work, you S.O.B.'s." I remember that the Saturday Evening Post once ran a two or three part series about Frank called "The Magnificent Roughneck" and this description certainly suited him to a 'T'.

Hurd: Let's hear some more McManus stories, Zeke.

Zekley: Well, we had our weekly fire in the office. George, as you know, smoked anywhere from 25 to 40 cigars a day (which habit made Ripley's 'Believe It Or Not' any number of times), and every time he'd light up he'd throw the old one in the waste basket, or toss in a match that wasn't completely out. He was seated behind me, and once in a while he'd very quietly inch his foot up toward me and then start fanning the smoke my way, leaving it to me to drown the waste basket fire. Sometimes when we'd been working too hard, the pranks would start with rubber bands and paper wads in the back of the neck. He brought a

THE GOVERNMENT SHOULD PUT A NOISE TAX ON THAT-
MOON TIME IS LOVE TIME-
THE NEIGHBORS WILL THINK I'M BEATIN' HER- I'VE GOT TO GIT HER QUIET-
I'LL TYPE A LETTER DEMANDIN' HER TO STOP SINGIN' AS IT'S ANNOYIN' AN' CLAIM IT WUZ FROM THE PEOPLE UPSTAIRS- WHOEVER THEY ARE-
NOW TO PRETEND I GOT THIS AT THE DOOR JUST NOW-
HOW MANY TIMES HAVE I TOLD YOU NOT TO DISTURB ME WHILE I AM STUDYING? WHAT IS IT?
I DON'T KNOW- THE BELL RANG AN' I FOUND THIS UNDER THE DOOR-
WHAT'S THIS! WHO SAYS MY SINGING IS TERRIBLE?
IGNORANT FOOL! HE CAN'T EVEN SPELL- WHO CAN THE PEOPLE WHO LIVE OVER US BE? WELL- I'LL SEE AND I'LL ATTEND TO THEM-
I'LL LET THEM KNOW WHETHER I CAN SING OR NOT- ONE HAS TO FORGET ONE IS REFINED OCCASIONALLY-
?
I'M SORRY- BUT I'M THE ONLY ONE IN THE APARTMENT- YOU'LL HAVE TO SPEAK LOUDER-
I SAID- I THINK I HAVE MADE A MISTAKE
YOU'LL HAVE TO HOLLER, MADAM- I'M DEAF- PRACTICALLY STONE DEAF-
I SEE IT ALL NOW- I'VE BEEN MADE A FOOL OF-
BY GOLLY- SHE MUST HAVE RECOGNIZED ME HAND-WRITIN' ON THE TYPE-WRITER-
GEO MCMANUS

squirt gun, I followed suit the next day, we barricaded ourselves, and so on, just to break up the routine. A certain amount of the tedium and monotony got to us occasionally and this horseplay seemed to be our remedy. George could almost recite entire routines from old vaudeville acts, because he went back a long way. His father was the manager of a theater in St. Louis where George actually got the inspiration for 'Bringing Up Father' from a play called 'The Rising Generation'. And having known people from the Ziegfeld days — and so many top stars — he had loads of nostalgic stories to tell.

I was 20 when I broke in with George, who was 51 at that time, and though he was many years my senior, I never looked at him as an old man because he was so young in heart. There was a reserve about him but there was also this wonderful 'never-lost-boyhood' of practical jokes which he delighted in. I remember one year when he went up to San Francisco to a summer encampment of 'The Bohemian Club' whose membership consisted of doctors, lawyers, politicians, successful men from all walks of life. They lived in tents among the giant redwoods for a week, putting on their own shows every night, complete with orchestra, and George would do a lot of the decorations. There was quite a bit of drinking and one night one of the men, who was somewhat of a pest,

DO EITHER OF YOU GIRLS REMEMBER WHEN MY SON PAMPERTON CAME TO WORK HERE?
WASN'T IT IN JANUARY- MR. GROUSE?
I CAN TELL YOU...
I'M SURE IT WAS....
COSMO GROUSE & CO.
JAN FEB MAR APR MAY JUN
..THE MIDDLE OF MARCH!
Zeke Zekley

At one point in his career, Zeke did the syndicated comic strip, "Dud Dudley". He's shown here, in this 1956 photo, with the winner of a "Dud Dudley" Look-Alike Contest.

1949 Photo of cartoonists after they entertained at Langley High School in Pittsburgh, Pa. L. to R.: Joe Willicombe Jr., Unidentified, Fred Lasswell, Zeke Zekley, George McManus, "Popeye" Welch, Otto Soglow, and a reporter from the Pittsburgh Telegram.

McManus dinner in the Waldorf-Astoria Grand Ballroom, celebrating "A Third of a Century of Bringing Up Father": At table L. to R.: Jerry Walter, Zeke Zekley, Alex Raymond, Bill Kavanagh, Austin Briggs. Standing: Frank Reilly and Dick Wingert.

came back late making a lot of noise so the gang decided to play a trick on him. When he came to, the next morning, he found himself in a hospital bed with his leg in traction in a cast, they convinced him that a truck had hit him during the night, and they kept him thus incapacitated for the remaining week of the encampment. (The club maintained small hospital facilities at these encampments, in case a club member got sick, so the story of the accident and the leg in traction seemed reasonable to the victim.) The last day they came in with a hammer and knocked off the plaster and let him loose.

Then there was the incident in the billiard room of a club in New York during Prohibition: The members of the club were always telling one of their number, who was a noted imbiber, that if he kept on drinking bathtub gin, he'd eventually go blind. One day, while he was sitting on one of those high chairs watching a billiard match, the members noticed that he had dozed off. Whereupon somebody quickly doused the lights, another member brushed up against the victim to wake him, while the others in the room clicked billiard balls just after someone shouted, "The number 4 ball in the side pocket." Of course the poor guy couldn't see a thing and screamed, "My God, I'm blind!"

Hurd: On the various occasions when I used to see you and McManus, he was always sharply dressed and had the look of a man of affairs such as a banker so it's interesting to hear that he enjoyed these boyish pranks you've been telling about.

Zekley: He actually, on one occasion, pulled the old cornball trick on me of putting a bucket filled with water over the door so that when I came through, it fell on me.

Hurd: Since his death in 1954 you've been doing many cartoon booklets for

McDONALDLAND COMICS No. 102

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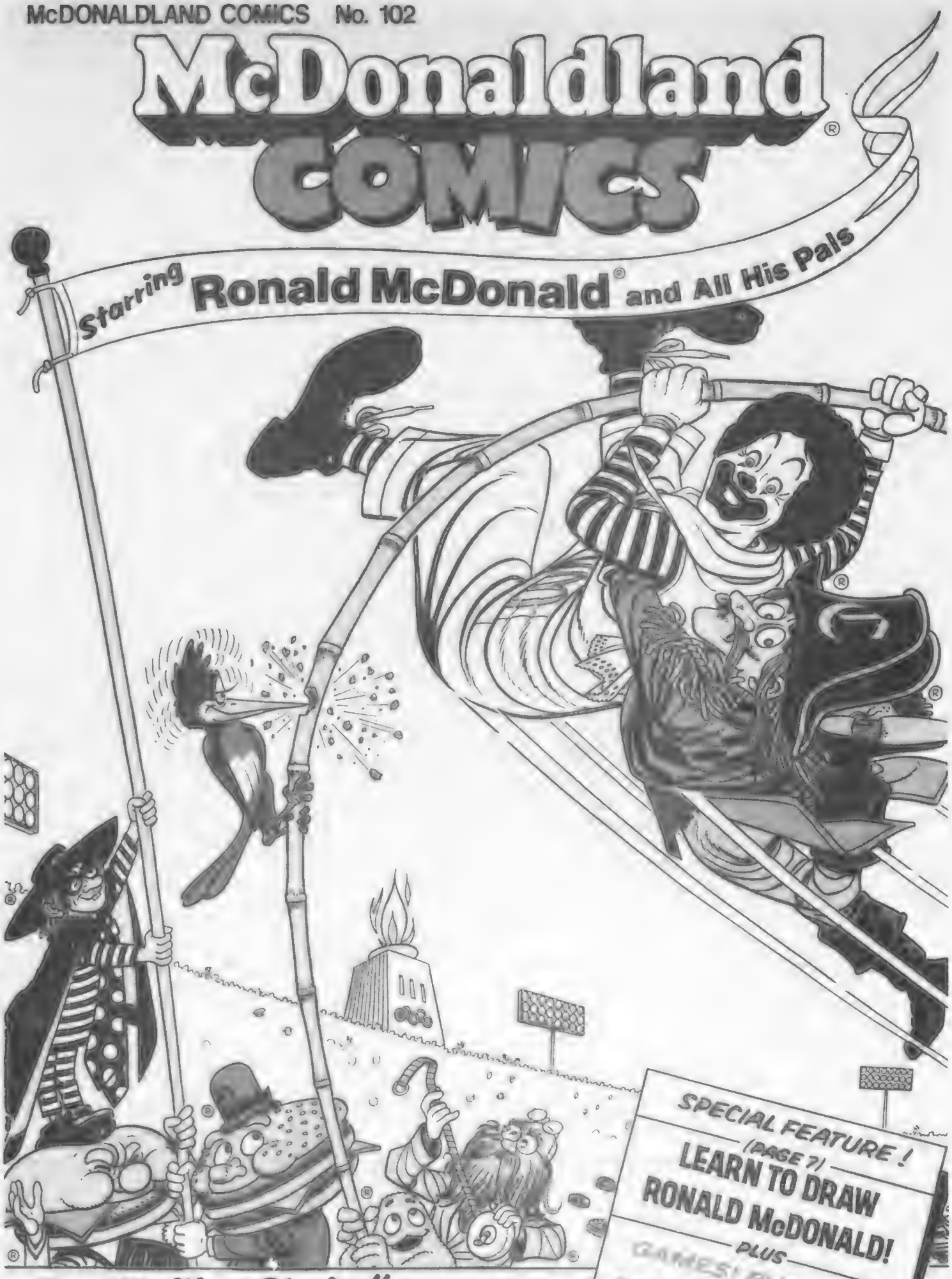


Two Exciting Stories!!

McDonaldland Olympics!

AND "OVERBOARD BUCCANEER"

WITH THE FANTASTIC LOOKBACK-O-SCOPE!

One of Zekley's 'Sponsored Comics'

Cartoonists gather at Milt Gross' home, 1950, to map plans for Savings Bond Drive. Back Row L. to R.: Milt Gross, Zeke Zekley (with hands on Gus Edson's shoulders), Hank Ketcham, Bruce Russell, Ferd Johnson, Unidentified cartoonist, Dan Spiegle, Another Unidentified, Mik, Jeff Machamer. Front Row: Gus Edson, Bill De La Torre, Buford Tune, Unidentified, Unidentified, Frank Willard, Chic Young.

all kinds of purposes. Would you say something about that part of your career?

Zekley: I have a company which I call 'Sponsored Comics'. We've created cartoon booklets for training and teaching, and have even gotten into political campaigns. During Eisenhower's time, and Jimmy Roosevelt's time, we did political, biographical comic books on them, to introduce them to voters. We've done a number of things for M cDonald's as premiums. And we've done books on most any subject you can think of — books on alcoholism, as premiums for shoe store chains, oil companies, you name it. I've also had two subsidiary companies that worked out of 'Sponsored Comics' — one was 'Technique Productions' in which Friz Freleng, the well-known animator, and I were partners. Early on we were in the animated cartoon commercials business in television. I've done educational films for doctors and that part of the business is called 'Medicounseling Films' which combines live action and animation. I'm currently doing a quarterly cartoon book for the Savings & Loan and Banking industry in the U.S. — it's franchised to these organizations and they personalize it to their own activities and mail it out to children. It's about the 'Squirrels Club' . . . and we print about 150,000 copies an issue. We put out T-shirts and banks, etc., based on the characters in the 'Squirrels Club' books. Right now I'm in the midst of a 5-year contract with the U.S. Army doing a monthly 68-page book concerned with instruction and maintenance of various kinds of equipment — everything from gun, to tank, to Jeep, to helmet, etc. A lot of technical art and cartoon art is involved. It's a very difficult chore because 12 days after they give us the subjects for a month's book, we have to come back to them and have a full magazine laid out in dummy form with all the type in place, all the art in pencil.

Hurd: Thanks, Zeke, it was great fun having you reminisce about George, and hearing about your activities since then.

Nashville Tennessean Photo by Bill Welch

GORDON CAMPBELL
COMICS HISTORIAN

by Carl May

Gordon Campbell, author and collector, is perhaps the rarest of the many types of Americans who cherish newspaper comics, because he is first and foremost a historian, a man who has devoted much of his life to the research and study of the men and women whose drawings have enlivened and enhanced popular periodicals of the past hundred years and more.

Now living in retirement from his job as director of the art department for the Nashville Banner and Tennessean, Campbell is busier than ever compiling sheet after sheet of data on the often neglected and frequently forgotten men and women who have drawn the nation's political cartoons and comic strips. Setting the record straight is his goal. And it is often an elusive one. Misinformation is often even more insidious and troublesome than no information at all, Campbell will tell you, and once something very wrong gets into print in book form or even in certain magazines, it is almost impossible to correct or purge it.

"My big interest has always been in cartoon history, in the people as much as in their work. I like to know where these fellows came from, where they worked, their assistants, who wrote for them if anyone, the starting and ending dates of their strips, in short, all the significant details that flesh out the person's contribution to the progress of cartooning," he explained.

Campbell is best known to most readers as the author (with his wife, Mary) of "The Pen, Not the Sword," (Aurora, 1970), a handsome, coffee table history of the full color, lithographic political cartoons of the late Nineteenth Century, which appeared primarily in Puck and Judge magazines.

He also compiled and organized from his personal clipping collection the Wash Tubbs strips that were used in the 1974 Luna Press book, "Wash Tubbs, The First Adventure Comic Strip," a volume he collaborated on with Jim Ivey, proprietor of The Cartoon Museum in Orlando, Fla. and a man whose love for the comics runs as deeply as Campbell's own.

Several other tantalizing book ideas of Campbell's have not been published, but his arguments for their importance are compelling and the fan who talks with him will find himself wishing that

Campbell had either his own publishing house or a more understanding editor.

A visit to Campbell's suburban Nashville home is like a visit to a museum, which in many ways it in fact is. You step down into a long, neat, well lighted studio with a drawing board centrally spotted near a large work table used to sort clippings. Metal filing drawers, some 100 of them, contain at least two million items on almost everyone who has ever been active in the cartoon field. One entire wall consists of these, and they spill over into the adjacent den. Above the clipping files in the studio are steel cabinets containing 1,200 pieces of original art, most of them old, and other treasures.

A bulletin board on the facing wall displays a dozen or so originals, and these are rotated from time to time, as much to offer Campbell a varied view as anything. On a recent day they included a Burne Hogarth "Tarzan" and a Mac Raboy "Flash Gordon." Nearby, on a different wall, is a framed Sunday "Pogo" original from 1953. A large, double closet in the den contains box after box of clipped newspaper strips, mostly Sunday pages, of all the great strips of the first 75 years or so of this century.

"And there's probably even more in the attic than downstairs," Campbell confesses, with a laugh.

Campbell began collecting comic art and political cartoons seriously in the early 1930's while a student at Harris Advertising Art School, in Nashville.

"And there hasn't been a day since that comics and political cartoons haven't occupied my attention to some extent," he said. "Cartooning has always been a big part of my life."

Since World War II, Campbell and his wife, Mary, have taken a number of what he calls "big city vacations," to give him an opportunity to do research at some of the nation's larger libraries.

Nashville Tennessean Photo by Bill Welch

Often the search has been disappointing. "So many of them have very little material on the subject," he says.

In recent years the Campbells have cut back on their travel, but Campbell has seen most of the United States during a busy lifetime. "I was born in Liberty, Mo., but at various times we lived in California, Washington state, Portland, Ore., in fact, all up and down the west coast and through the Middle West. My father was a sports writer and later an athletic coach, so we moved around quite a bit because of his work," he said.

Campbell's first real contact with cartoonists came in Portland while his father was on the sports staff of the Portland Oregonian and Evening Telegram. He met and was awed by the talents of staff cartoonists Tige Reynolds and Walker O'Loughlin.

At the time Portland had four newspapers, so most of the top syndicated strips of the day were available to him, and Campbell read them all. "Jerry on the Job," "Toonerville Folks," "Little Jimmy" and "Buster Brown" were among his favorites then and they have never lost that initial appeal. The Campbell family lived in Portland longer than any other city, nine years.

Their last move came when Gordon was a senior in high school and his father, first a high school coach, and a college coach by then, joined the athletic staff of Vanderbilt University in a non-coaching, less pressurized job. So the Campbell family moved to Tennessee, as it turned out, to stay.

Campbell's first job —— a photoengraver at Brandon Printing Company, in Nashville, while he was a student at the Harris School.

"I learned more about art in that shop than I did in all my many art classes," he recalls. "Years later, for example, when the two Nashville papers got into full color printing in a big way, all that early knowledge came back to me and it was a

Nashville Tennessean Photo by Bill Welch

Nashville Tennessean Photo by Bill Welch

tremendous help."

Campbell was destined to spend his entire working career in commercial art, but as time passed he met and became friends with the various editorial cartoonists who worked for the Nashville papers: Joe Parrish, Tom Little, Jack Knox, Charles Bissell and others. And in 1939 he went to work in the Newspaper Printing Corporation art department, which served, and still serves, both papers.

In 1942 Campbell went into military service and after eleven weeks of basic training he found himself in the mud of Guadalcanal as a member of the First Marine Air Wing. He was later assigned to air intelligence during the Solomon Islands campaign, and in order also served in New Guinea, the Dutch East Indies and the Philippines.

His three year tour of the South Pacific came to an end in 1945 and he returned to his newspaper duties as acting head of the art department. Later it was made an official title and one which he held until he decided to take early retirement in 1972. He now spends six or eight hours on cartoon work every day, and last year he found time to do several landscape paintings, a few of which hang in his home.

He corresponds regularly with a wide range of collectors, including several top cartoonists and writers. Almost all his letters are hand written, or even more likely, printed in the beautiful, clean style he has perfected through the years. He has a typewriter, but it lacks the personal touch that seems right to him. Not so surprisingly most of his closest friends share at least some of his serious interest in comic art. He hears from more and more university professors who take an academic interest in the comics these days, he says, a situation Campbell finds especially gratifying after the many years he felt like a voice in the wilderness.

Nashville Tennessean Photo by Bill Welch

"So much of the history of the comics hasn't been written," he explains. "Because no one has taken the time to ferret out the information and then go back to check it out. It's like working a really hard jig saw puzzle. So many of the early artists drifted in and out of editorial, newspaper staff and animation jobs. It's hard to reconstruct their careers."

Campbell has his favorites. "You can go back and read 'Polly and Her Pals,' and compare it with what you get today and you know it's great."

George McManus is one of the great geniuses, he believes, and "The Gumps," which was read by almost everyone in the 1920's and early '30's remains a phenomenon to Campbell.

One of the brightest spots in today's scene, in his estimation, is the new batch of brilliant political cartoonists who have rejuvenated the field, "while most of the strips, even 'Doonesbury,' are not as big as the top strips were in past decades," he said.

"However, there are enough great strips that they'll continue indefinitely. We'll always have new ideas and new comics. But I do think some of the current crop ought to learn to draw better, although with the reduction in the size of printed comics they probably think it isn't necessary, and they may be right."

Campbell has read all the available books on the comics and the recent work "by Jerry Robinson, Mort Walker, Ron Goulart, Bill Blackbeard and Jud Hurd in his fine magazine have added immeasurably to our store of fine research and writing," he declared. "For the first time we have an accessible body of information on the comics."

But it hasn't all been written, even now, he adds, and that knowledge and need are enough to keep Gordon Campbell working for the foreseeable future. ●

BIBLE STORY Cartoons

©The Standard Publishing Company

We like to print stories which demonstrate, especially to our younger cartoonist readers, how many possibilities for success there are in our chosen field. From 9 to 5, Norman Lynch is a map draftsman for Exxon in Houston, Texas, but his cartoons and illustrations depicting Bible stories are widely published. We originally saw an article about Norman, written by Nancy Purdy, in the Mattoon (Ill.) Journal Gazette. It interested us very much and so we asked Lynch if he would add to, and rewrite some of the piece to include some information which would benefit cartoonists particularly — material which hadn't appeared in the original story for the general public. He did so and here are the results. Norm tells us that, as of January 1, 1979, 391,450 copies of the BIBLE STORY CARTOONS books have been sold! We are reproducing several pages of one of these books. In addition, you will see some of the MARK AND THE MIRACLE Christmas strips which were distributed by The Register & Tribune Syndicate in 1969 and 1970. Norman, incidentally, now has ownership of this latter feature.

"Life's biggest thrill for me as a cartoonist was seeing that very first cartoon printed."

That cartoon, titled City Capers, which began as a weekly feature on February 15, 1949 in the Mattoon Journal-Gazette and continued for five and a half years, started Norman Lynch on his way as a cartoonist and author-illustrator.

Now an illustrator-draftsman with the East Texas Division of Exxon Company USA in Houston, Texas, Lynch is the creator and illustrator of a series of 24 books titled "Bible Story Cartoons" published by the Standard Publishing Company of Cincinnati, Ohio. The books depict the Bible in chronological order.

The Bible cartoon books have proved a success on the market. Through the cartoon depiction of Bible Stories, children are gaining an interest in, and a better understanding of the Bible, Lynch said. The books have had such an impact that the Chinese Baptist Association of Taiwan has expressed interest in publishing them in Chinese.

The books were published eight a year for three years, beginning in July, 1976. Lynch said that about five years ago he became aware that few religious books were marketed for young children that explained various truths and experiences in a way that children could relate to. "I saw my son and his age group who needed more of this sort of thing. Comic books were aimed at older teens and adults. There was a definite shortage of good, easy-to-read material for preteens. So I began to wonder, could I do the Bible in cartoon style?"

Two sample books were submitted to Standard Publishing Company of Cincinnati, who had previously printed three booklets of Lynch's cartoons. Standard was willing to try eight books on a trial basis. These were published in July, 1976, and by August, Standard ordered the second eight. In December, they requested the third set.

The first year the first eight books appeared, a buyer purchased 6,000 copies, sending 3,000 to England, and 3,000 to Hong Kong to be sold on floating bookstores.

Many of the characters in the books are styled after cartoon characters. For instance, Moses is patterned after Charlie Brown. "Moses also had a very negative attitude about himself," Lynch explained. "When God called him, Moses didn't want to go. 'Me, Lord? Why me? I'm not good enough to go. Don't send me.'"

Joshua is patterned after Hagar the Horrible. The Spirit of God coming on Samson was influenced by Billy Batson becoming his alter-ego, Captain Marvel.

The first sixteen books comprise the Old Testament. "The New Testament drawing is strictly my own. With the same characters appearing in all eight books, the drawings became a little more sophisticated, and required much stronger characterization," Lynch said.

"Originally, I did not plan to do the New Testament - too much controversy - but I had no idea that adults would read the books too," he said. The books are written for young children, and are quite condensed with a limited vocabulary. But when Standard advised him that adults who were deaf and dumb had written that the books helped them, he was convinced that a need existed in this area too. He gives credit to Mrs. Marian Bennett of Standard for her aid in editing the series.

City Capers, which led him into his career, was a cartoon depicting local events and caricatures of local people on a positive basis. "The idea was to boost the town," he said, "to give local people a pat on the back." He was still a student at the Studio School of Art in Chicago when Editor William Hamel Sr. accepted his work. "Milton Caniff advises beginning cartoonists to read the classics, learning plotting and story telling, so they can write their own comic strips. I did so at night while in Chicago. In later years, the advice really paid off."

An Illinois representative of Carter Oil Company saw City Capers and approached Lynch to become a map

Adam was the first man.
He lived in God's garden.
It was called Eden.

God told Adam,
"Don't eat the
fruit of this tree."

Adam was alone.
He was sad.

God created a woman.
Adam called her Eve.

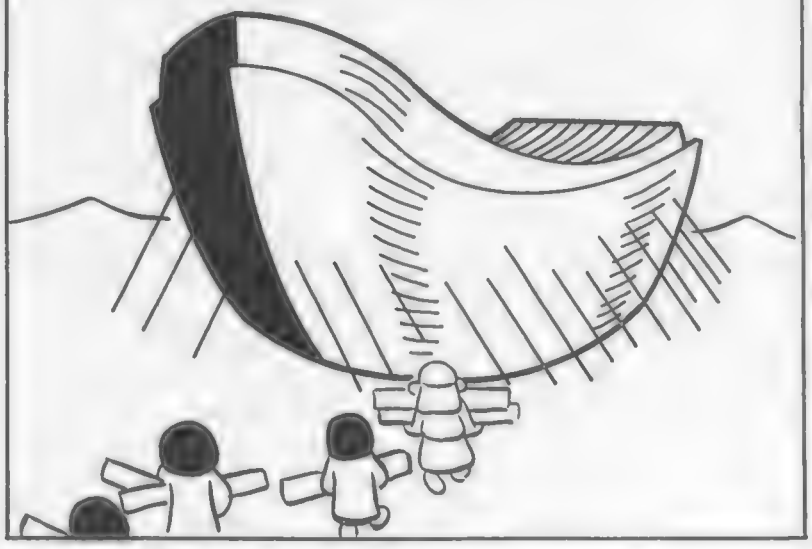
Adam was happy.
Eve was happy.
They were happy
in Eden.

God rested on the seventh day.

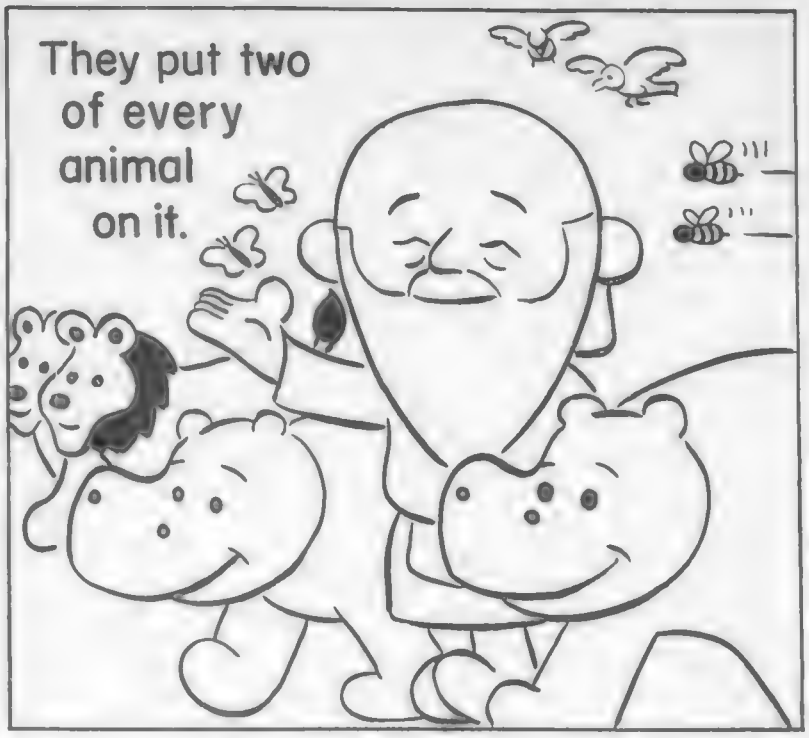
Genesis 2

©The Standard Publishing Company

Noah and his sons built the big boat. It was the ark.



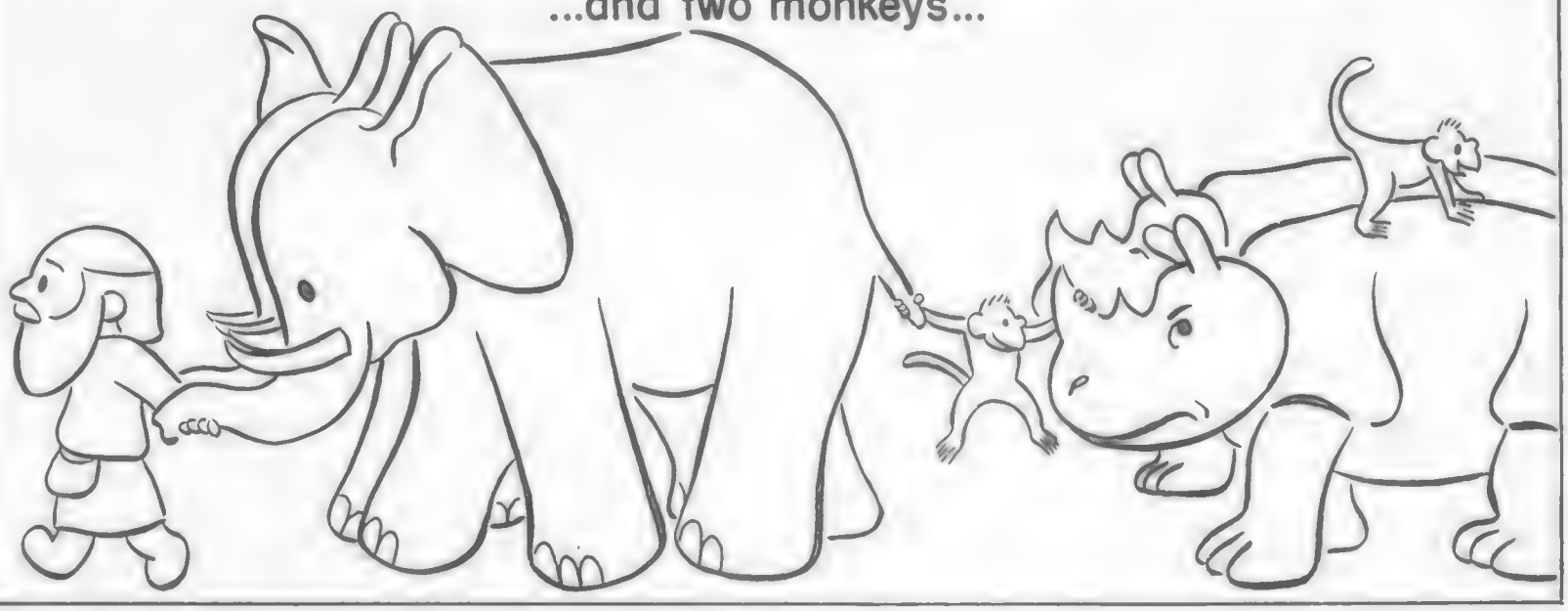
They put two of every animal on it.



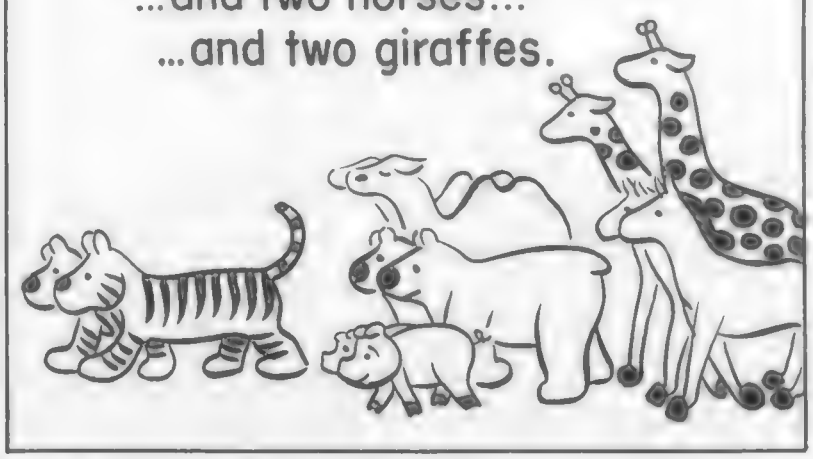
They took two elephants...

...and two monkeys...

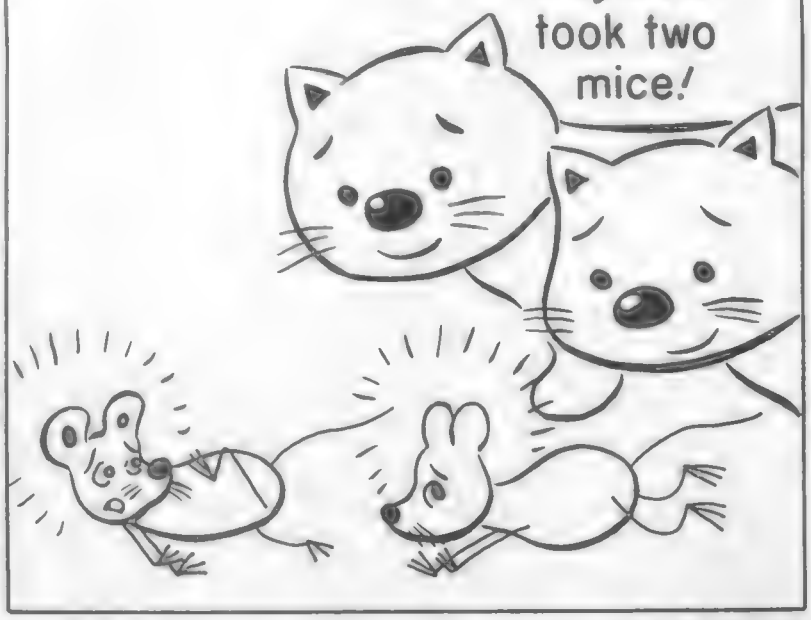
...and two rhinos...



...and two tigers...
...and two pigs...
...and two bears...
...and two camels...
...and two horses...
...and two giraffes.



They even took two mice!



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Genesis 6:19,20

NORMAN LYNCH

draftsman. After Carter merged with Exxon, Lynch transferred to Houston, Texas, as a graphic artist. There he has done all types of graphics, from cartoons to manuals editing and preparation. He estimates he has drawn the Exxon Tiger over two-hundred times. And he has continued to draw cartoons in his spare time.

"It was never my intention to specialize in the religious cartooning field. I don't consider myself a particularly religious person. It is something that slowly happened through the years," Lynch said.

His first magazine cartoon appeared in Baseball magazine in 1954, as a result of a contact given him by the Art Instruction Inc. School, whose correspondence course he had studied. His work began appearing in all sorts of magazines and trade journals. "I answered an ad for a cartoonist to work on assignment. The magazine was RADAR, a Sunday School weekly, published by Standard of Cincinnati. After 4 assignments, I began writing and drawing serials for them. This led to Forest Fables, a monthly talking animals strip, some pages of which have been reprinted in book form, titled Forest Fables and Woodland Wisdom. I also do a weekly puzzle called Bible-Grams, which also has been published in book form. And there is a quarterly two-page spread of puzzles using the Forest Fables animals. This is current spare-time work, which I do exclusively for Standard," he said.

Earlier, his cartoons had appeared in many religious publications, including features for Y's Men's World and The Counselor. In 1970, he was even syndicated for a two-week Christmas strip, distributed by the Register and Tribune Syndicate of Des Moines. The strip, about the first Christmas as seen through the eyes of a shepherd boy entitled "Mark and the Miracle", appeared in 37 newspapers throughout the United States and Canada. "The dream of most cartoonists is to be syndicated," he said, "so I had a taste of that."

Lynch feels that there are definite advantages and disadvantages in the religious cartoon field. Advantages include:

1. Honest Editors. "There are no crooks in the field. I've been taken a few times in other fields, but religious editors always pay for what they publish."

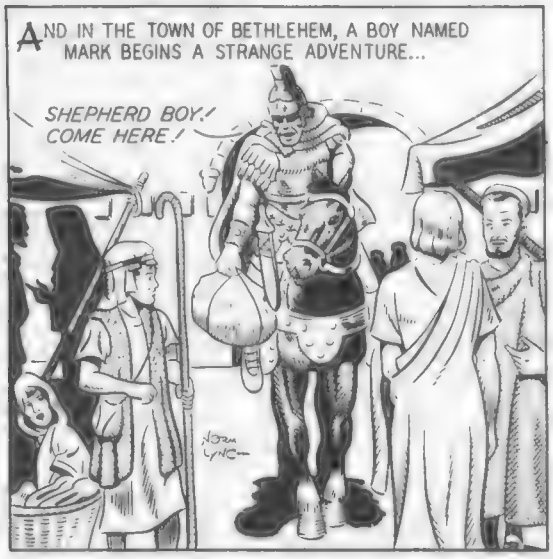
Mark & The Miracle

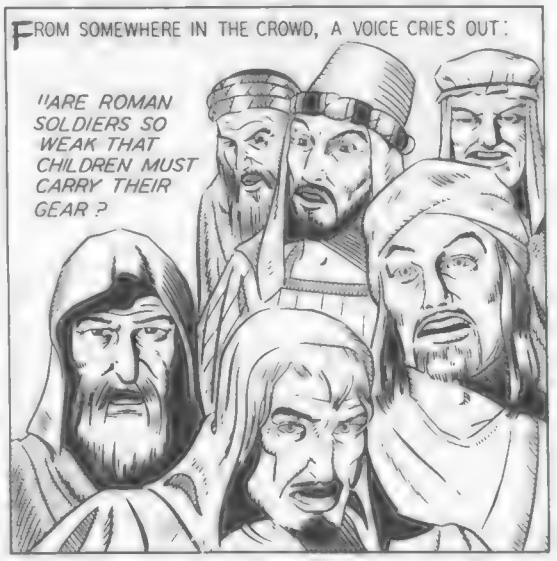
by Lynch

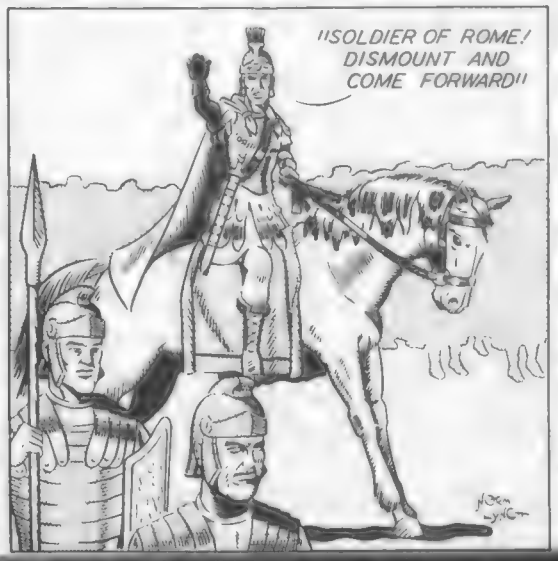
IN THE YEAR OF OUR LORD, CÆSAR AUGUSTUS, FROM HIS THRONE IN ROME, REIGNS OVER THE ENTIRE CIVILIZED WORLD.

A JEALOUS CRUEL TYRANT IS KING OF JUDEA, A PART OF THE VAST ROMAN EMPIRE. HIS NAME IS HEROD.

INTO THIS LAND COME THREE MEN OF GREAT WISDOM, ALL FOLLOWING THE LIGHT OF A STAR....







© Norman Lynch

"WHO ARE YOU? WHY HAVE YOU COME TO BETHLEHEM?"

"I AM MAXIMUS, COURIER FOR CÆSAR AUGUSTUS. I BRING CÆSAR'S DECREE TO JUSTIN THE CENTURION."

"THEN DELIVER THE DECREE: I AM JUSTIN! AND SHEATH YOUR SWORD! ROMAN SOLDIERS DO NOT SLAUGHTER INNOCENT CHILDREN!"

-BUT JUSTIN CANNOT SEE INTO THE FUTURE..

THE MULTITUDE CHEERS AS THE ROMANS MARCH AWAY--- AND A SHEPHERD BOY TRIES TO CALM HIS POUNDING HEART.

Norm Lynch

The Centurion

LATER, AT ROMAN ARMY QUARTERS, JUSTIN RECEIVES THE DECREE THAT WILL BE RECALLED FOR CENTURIES TO COME!

"CÆSAR'S DECREE COMMANDS THAT A CENSUS BE TAKEN OF THE ENTIRE WORLD. TOMORROW AT MID-DAY, MAXIMUS, YOU WILL READ THIS AT THE MARKET PLACE."

Caesar's Decree

THE NEXT DAY—

"YOU WILL RETURN, EACH TO HIS OWN CITY, TO REGISTER."

THUS THE DECREE IS READ THROUGHOUT THE LAND —

---AND IN THE DAYS THAT FOLLOW, MANY UNDERTAKE LONG, ARDUOUS JOURNEYS TO COMPLY WITH CÆSAR'S COMMAND.

AMONG THEM ARE JOSEPH, A CARPENTER OF NAZARETH, AND HIS WIFE, MARY---

NORM LYNCH

ONE NIGHT, MARK PASSES THROUGH THE STREETS ON HIS WAY TO HIS FATHER AND THEIR FLOCK.

The Hand of Fear

BETHLEHEM, THE CITY OF DAVID, IS THE PLACE OF REGISTRATION FOR THOSE OF THE HOUSE AND FAMILY OF DAVID. THE STREETS ARE TEEMING WITH PILGRIMS.

MARK IS CAUTIOUS, FOR HE FEARS THE WRATH OF THE ROMAN COURIER MAXIMUS, SHOULD THEY MEET AGAIN.

SUDDENLY FEAR GRIPS MARK'S HEART, AS HE FEELS THE GRASP OF A FIRM HAND UPON HIS SHOULDER!

NORM LYNCH

© Norman Lynch

A series which Lynch draws for RADAR Sunday School Magazine

LIL FABLES
WE BIRDS ARE QUITE AMAZING. WE RUN, FLY, SWIM, WALK, SING, PERCH.
?
YOU SURE CAN DO MORE THINGS THAN THE REST OF US.
THAT'S RIGHT, STUPID!
?
DON'T HAVE MUCH "SMART" THOUGH, DO YOU?
REALLY GOOD PERSON DOESN'T HAVE TO TELL OTHERS ABOUT IT.
NORM LYNCH

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2. Reprint rights. "I'm always notified and paid when a cartoon is reprinted."
3. Good pay. "There has been new interest in religion the past few years, and some churches are very wealthy. During a trip to New York in 1967, I was surprised to learn that my Forest Fables page earned more than the top comic magazines were paying, on a per-page basis."
4. Regular income. "When you find an editor who likes your work, furnish that editor with anything he or she requests. Create features that will help the publication achieve its goal. Once your feature proves popular, regular appearances bring regular income. Today I sell 100% of what I draw. This applies to ALL publications, not just religious magazines."

The big disadvantage, Lynch says, is limited exposure of your material. "My Bible Story Cartoon books are sold primarily in religious book stores, or to churches. I would like to see my books on every book and magazine shelf in America, so that all children, particularly the younger ones, would have the opportunity to read them." Another disadvantage is that religious cartoonists are practically unknown outside their field, especially by their fellow cartoonists, because of the limited exposure. "Al Hartley, who does those great Archie comic books, is probably one of the most prolific comic book artists alive, yet I must confess I never heard of him until I read an article in a religious publication."

His experience with the Bible Story Cartoons books has led Lynch to a deeper religious conviction. He once met Vaughn Shoemaker, three-time Pulitzer prize winning editorial cartoonist for the Chicago Daily News. Shoemaker, a deeply religious man, said, "God guides my hand." "I sincerely believe this happened in my case," Lynch said. "Like Al Hartley, I didn't know how I could possibly produce 24 comic books in 22 months spare-time, but it happened. With God, all things are possible. Many of my friends and fellow workers who have read the books to their children and grandchildren, have also expressed their belief that God has guided my efforts."

Today Lynch is working on a new series of books for teenagers which will probably be his most sophisticated work to date. "I'll be cartooning as long as I can hold a brush," he said.

Whether in Houston or Mattoon, Norm Lynch is a man who is not only successful in his chosen field, but is also truly happy. ●

MUSEUM OF CARTOON ART

EXHIBIT OF ENGLISH CARTOONS

Beginning on Tuesday, October 16 and continuing until Friday November 30, the Museum of Cartoon Art exhibited a special collection of cartoons donated by the Cartoonists' Club of Great Britain. The exhibit was held in conjunction with a visit to America by that group. The cartoonists taking part in this so-called "Yankee Invasion" were asked to submit, in advance, examples of their work to be included in the show. And on Tuesday October 16th, the Museum was host to 50 of these British cartoonists and an equal number of wives, led by Manny Curtis, the Secretary of the Cartoonists' Club of Great Britain. The group arrived at the Museum in the early evening to browse through the exhibits, and then the local American cartoonists treated them to a buffet supper with cocktails. A great deal of shoptalk was exchanged as cartoonists from both sides of the Atlantic found out that the rewards and demands of their profession are universal.

The exhibit provided a glimpse of the lively and varied contemporary comics scene in England. Among the many examples on display were recent contributions to "Punch" magazine, original newspaper strips, advertising cartoons, gag panels from general interest and trade publications, and miscellaneous submissions from other showcases of cartoon talent.

A fascinating historical backdrop to the contemporary collection was a display of early British comics, assembled with the cooperation of Dennis Gifford, an authority on the subject. Mr. Gifford, who is a cartoonist in his own right, as well as the author of numerous books on cartooning and the host of his own T.V. show in Britain, generously loaned a number of old comic papers and original cartoons for the show. Examples of the work of such pioneers as William Hogarth, James Gillray and Thomas Rowlandson demonstrate that the comics tradition in Great Britain has a long history, dating back to the 1700's. That tradition was continued in the 19th century with the first publication of "Punch" magazine in 1841 and the long careers of its two eminent cartoonists, John Leech and John Tenniel. In the 1890's when America was experiencing the great revolution in newspaper publication and the resulting birth of newspaper comics, Britain was witnessing the evolution of another form of graphic literature; the comic paper. These half penny publications were a cross between the Sunday color funnies and the comic book, and were the primary forum for English cartoonists until their demise in the 1950's and 60's. A display of comic papers ranging from "Chips", founded in the 1890's, to "Beano", which appeared until the 60's, was included in the Museum's exhibit.

Although British newspaper comic strips never attained the prominence they achieved in America, a number of British strips are considered truly inspired creations. Examples of many British comic strips, running the gamut from the melodramatic "Garth" to the witty "Andy Capp" were on view at the Museum.

This unique exhibit of cartoon art from across the Atlantic enabled comic fans to discover the important contributions that British cartoonists have made to the development of an art form that is often considered in the U.S. to be an exclusive American invention.

Several other events during the week developed a very warm relationship between the British and U.S. cartoonists and everybody parted with the hope that mutual meetings such as these would become a regular thing. Mixers were hosted by Penthouse Magazine, by the National Cartoonists Society, by the Cartoonists Guild, and by Helen and Gill Fox, who draws the 'Side Glances' cartoon panel for the Newspaper Enterprise Association. Attached is a list of the British cartoonists who attended:

Bill Tidy . . . Daily Mirror, advertising etc.,
Clive Abbott . . . Graphics
J.H.S. Bartlett . . . Magazine cartoons
Tony Goffe . . . Children's books
A.J. Ellis . . . Magazine cartoons
Tom Williams . . . Magazine cartoons
Susan Lamb . . . Editor
Lyn O'Neill . . . Hallas and Bachelor (Animation)
Vic Gibbons . . . Magazine cartoons
Chas Sinclair . . . Caricaturist
Les Lilley . . . Writer (Chairman)
Jorgen Fogedby . . . Editor Danish comics
Gren Jones . . . Western Mail
Les Barton . . . Comics (Treasurer)
Sally Artz . . . Best woman cartoonist
Jim Crocker . . . Comics
Arthur Arrowsmith . . . Birmingham Post
David Myers . . . Punch, Greetings cards etc.,
Roger Woddis . . .
Derek Chittock . . .
John Richardson . . . Adventure strips
Dave Follows . . . Magazine cartoons
Ross Thomson . . . Punch, Advertising etc.,
Chris Williams . . . Magazine cartoons
Dez Skin . . . Editor
Reg Orlandini . . . Editor (Isle of Wight)
Denis Gifford . . . Comics, TV
Phil Littler . . . Magazine cartoons
Dave Griffin . . . I.P.C. Staff artist
Dicky Howett . . . Magazine cartoons
Geoff Fowler . . . Magazine cartoons
Ron Embleton . . . Adventure strips
Mickey Durling . . . Caricaturist
Arthur Ranson . . . Adventure strips etc.,
Manny Curtis . . . (Secretary)

Pete Dredge . . . Magazine cartoons
Ed McHenry . . . Magazine cartoons
Vanessa Morgan . . . Publisher
Pete Shea . . . Magazine cartoons
Alan Thomas . . . Magazine cartoons
Doug Baker . . . Magazine cartoons
George Ratcliff . . . Doyen of way back
Noel Ford . . . Magazine cartoons
Mike Turner . . . Magazine cartoons
Martin Asbury . . . Adventure strips
Chic Jacob . . . Magazine cartoons

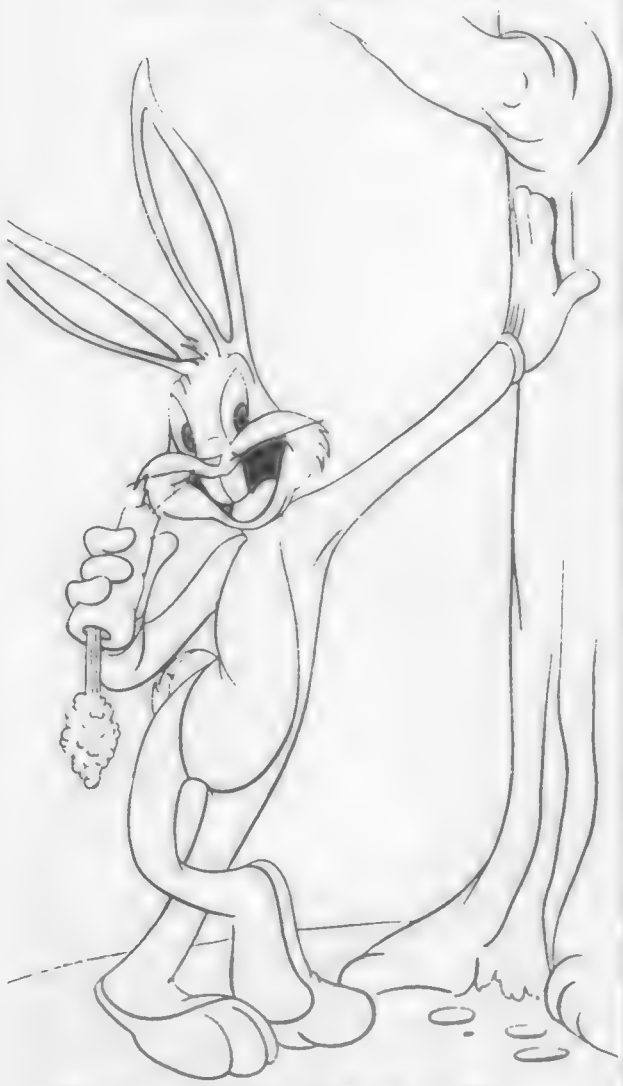
The famous "Punch" design by Richard Doyle that graced the magazine's cover for over a century.

Coming Attraction!

Following the British cartoon exhibit, will be a special show tracing the history of the Warner Brothers animation studio and the development of its greatest stars, Bugs Bunny, Porky Pig, Daffy Duck, and Elmer Fudd. The exhibit will open on Sunday, December 2 and will continue until Friday January 11.

This show was made possible by the generosity of Steven Schneider, one of the few collectors in the country who has definitive examples of the rare Warner Bros. studio artwork. Mr. Schneider has loaned to the Museum, especially for this show, original pencil drawings, storyboards, character sketches, model sheets, finished cels, and all of the other material necessary for the highly technical art of animated film production. This presentation will in fact be the first major retrospective of the Warner Brothers Studio ever held.

The exhibit will include an informative display showing how animated cartoons are made, a selection of drawings tracing the evolution of Warner's biggest star, Bugs Bunny, and an overall history of the studio, chronicling the debuts of all their major characters. In addition, a selection of old photographs and caricatures of the men who produced the Warner Bros. cartoons will give a unique behind-the-scenes look at this famous Hollywood animation studio.



"BUGS BUNNY"

© *Warner Bros. Prod.*

Acquisitions

Tom Forman and Ben Templeton, creators of 'Motley's Crew' donated over 60 Motley Sunday pages.

Mrs. J. Gates Romer donated 2 original Tad Dorgan panels.

Ethan Roberts donated more fine tear sheets from the early 30's.

Guy Gilchrist donated 4 originals and numerous reproductions and books of his new feature "Superkernel".

Jim Ivey showered 21 originals upon us in what is becoming a traditional yearly gift. Artwork included originals by Kate Osann, Dave Breger, Virgil Partch, Dick Cavalli, Phil May and others.

Whitney Darrow, Jr. donated a much-needed example of his own work from New Yorker Magazine.

An anonymous donator brought 37 original comic book pages and covers to our collection.

Album

The Museum is lending part time services of Chuck Green to the NCS to serve as coordinator and beast of burden for the production of the NCS membership album. The last album was published over 5 years ago.

The Museum of Cartoon Art's fine traveling exhibit was one of the focal points of a program put on for Bell Telephone company last October. The exhibit was on display at the National Headquarters lobby located at 42nd and 6th Avenue, New York City.

One-man show

The Museum is looking forward to a major one-man show early in 1980. The exhibit will feature the work of Al Capp, whose immortal 'Li'l Abner' comic strip, featuring the doings of the residents of Dogpatch U.S.A., ran for 45 years.

TV Show

The Museum was once again the taping site for the very popular "Adult Cartoon Show". This program is a thirteen week series on the history and art of animation. Originally produced for release on Manhattan Cable in New York, the Adult cartoon show is now available to cable stations throughout the United States and South America. Co-directors Chuck Green and Brian Walker have been working with Ball and Chain Video on the productions. The Adult cartoon Show is now one of the most popular shows on Manhattan Cable stations.

Fabulous Funnies

Early this fall the Museum of Cartoon Art played host to CBS production crews who were working on the second edition of Lee Mendelson's production of the 'Fabulous Funnies'. The program is being made in affiliation with the National Cartoonists Society. Mort Walker hosted the segment shot at the Museum.

Celebrity Cartoonists

Sunday — Dec. 2 — *Chris Browne, Bob London, Ralph Reese, Randy Enos,* and *Bob Priese* — a group of younger new-generation cartoonists whose work appears in the National Lampoon, Playboy, and many other magazines.

Sunday — January 6 — John Canemaker — Animation authority-Author-Lecturer.

Sunday — February 3 — Dick Ayers — Comic book artist

ANIMATION

by Grim Natwick

I remember one time, in the early days at Disney's Hyperion Studio, when Walt removed one-third of the animation from a seven minute short and had it completely done over. Animation that did not please him was quietly guillotined. Did Walt ever lose his temper? I suppose he did; I never saw him do so. One thing sure, he was an unrelenting critic of animation.

While I worked at Disney's an animator never put a scene into the test reel until he felt satisfied with his work. I recall one scene I animated at the studio. I had it cut into the reel even tho' it did not please me. I did not know how to animate it. The director, a former animator, could not help me. Norm Ferguson was probably the only person in the studio who could have shown me how to do it and, at that time, I did not know Norm.

Today the scene would be no problem. It needed what we call staggered exposure of the drawings. I had never heard of staggering numbers on an exposure sheet. Neither, apparently, had the director. In the final editing of the picture, that scene was left out. The picture was 'MUSIC LAND'.

Every animator has his failures. I used to wonder why they happened to me. Experience does not prevent you from making mistakes. When they happen, a reason may be found in something you neglected to do.

Challenge yourself! Did you read that script carefully? Was the character clear cut in your mind? Was he, she or it difficult to draw? Did the sound track annoy you? Was a character badly designed for animation?

Perhaps a good rule to start with is this—Carefully study each new character before you begin animating. Divide it into parts. Draw it in different positions. Find its worst points and its best points.

If it is badly put together ask the character designer to change it.

I once spent several months coaching young animators at the Richard Williams Studio in London. I remember one artist struggling with the animation of a moose in a commercial picture. The character designer had drawn a moose whose head was attached directly to the body. This handicapped the animator who found it difficult to turn the animal's head, a movement the picture called for repeatedly.

A few practice poses could have made the artist aware of this problem. He had not done this but had plunged directly into animation. We took the model sheet back to the designer and asked him to draw a neck on the animal. He did so and everything turned out fine for the moose and for the animator.

It was common practice at the Walt Disney Studio for an animator to O.K. a model before it was animated. Once you feel comfortable about a character, don't rush into animation. Plan your work to match your experience. Don't animate yourself into a corner.

From the beginning, characters used in animation have become more and more difficult to draw, so don't be afraid of drawing too well. Continue to study: the better you draw, the easier animation will be.

A word about sound tracks. Do you analyze them carefully? If you have dialogue, copy the words on a sheet of paper. Underscore the accented words. Sketch beside each word a rough drawing that expresses what you think a character feels as he speaks, sings or responds to that word. These sketches can serve as key drawings in a scene.

Think your way through a scene. Learn to study a script however simple it may be. The writer is trying to say something. Help him get his point across to the viewer. Remember the As, Bs and Cs of animating. If a scene does not come out right it is usually because an animator failed to do his homework. It is never easy but when you give it the old college try and it comes out the way you planned it, you feel real good. It's like catching a fifty yard pass on the one yard line or kicking a winning field goal in the last minute of play. ●

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Lurie

Caricatures

LURIE

2. M. Ohira, Japan's Premier
3. Pres. Park of S. Korea
4. Sen. L. Weicker
5. Premier Aleksei Kosygin
6. B. Ecevit, Prime Minister of Turkey
7. G. Marchais, French Communist Boss
20. G. Rafshoon, Carter's P.R. Advisor
21. J. Thorpe, British Controversial Politician
22. I. Smith, Rhodesia's Premier
23. King Hassan of Morocco
24. Idi Amin Dada, Dictator of Uganda
25. G. Meany, AFL-CIO Chief
26. M. S. Barre, Pres. of Somali
32. China's Boss, Hua Kuo Feng
33. E. Sarkis, Pres. of Lebanon
34. B. Kreisky, Chancellor of Austria
35. M. Dayan, Israel's Foreign Minister
36. A. E. Kahn, U.S. Chief Inflation Fighter
46. M. Thatcher, Britain's Leader
47. E. Weizman, Israel's Defense Minister
48. R. Reagan
58. T. Fukuda, Japan's Ex-Premier
59. R. Carter

10. A. Somoza, Pres. Nicaragua
11. S. Eizenstat, Carter's Domestic Advisor
12. John Connally of Texas
13. F. Marcus of the Philippines
14. King Juan Carlos of Spain
15. P. E. Trudeau, Premier of Canada
16. G. Ford
17. H. Schmidt, Chancellor of West Germany
18. M. Kadafi, Libya's Dictator
19. M. H. Mariam, Ruler of Ethiopia
27. J. Nyerere, Pres. of Tanzania
28. Marshall Tito, Pres. of Yugoslavia
29. Y. Arafat, P.L.O. Chief
30. Senator F. Church
31. J. C. Duvalier of Haiti
43. T. Falldin, Swedish Political Leader

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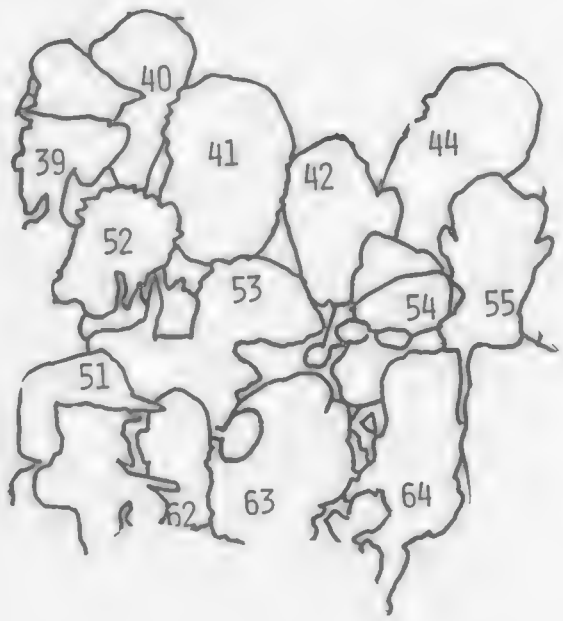
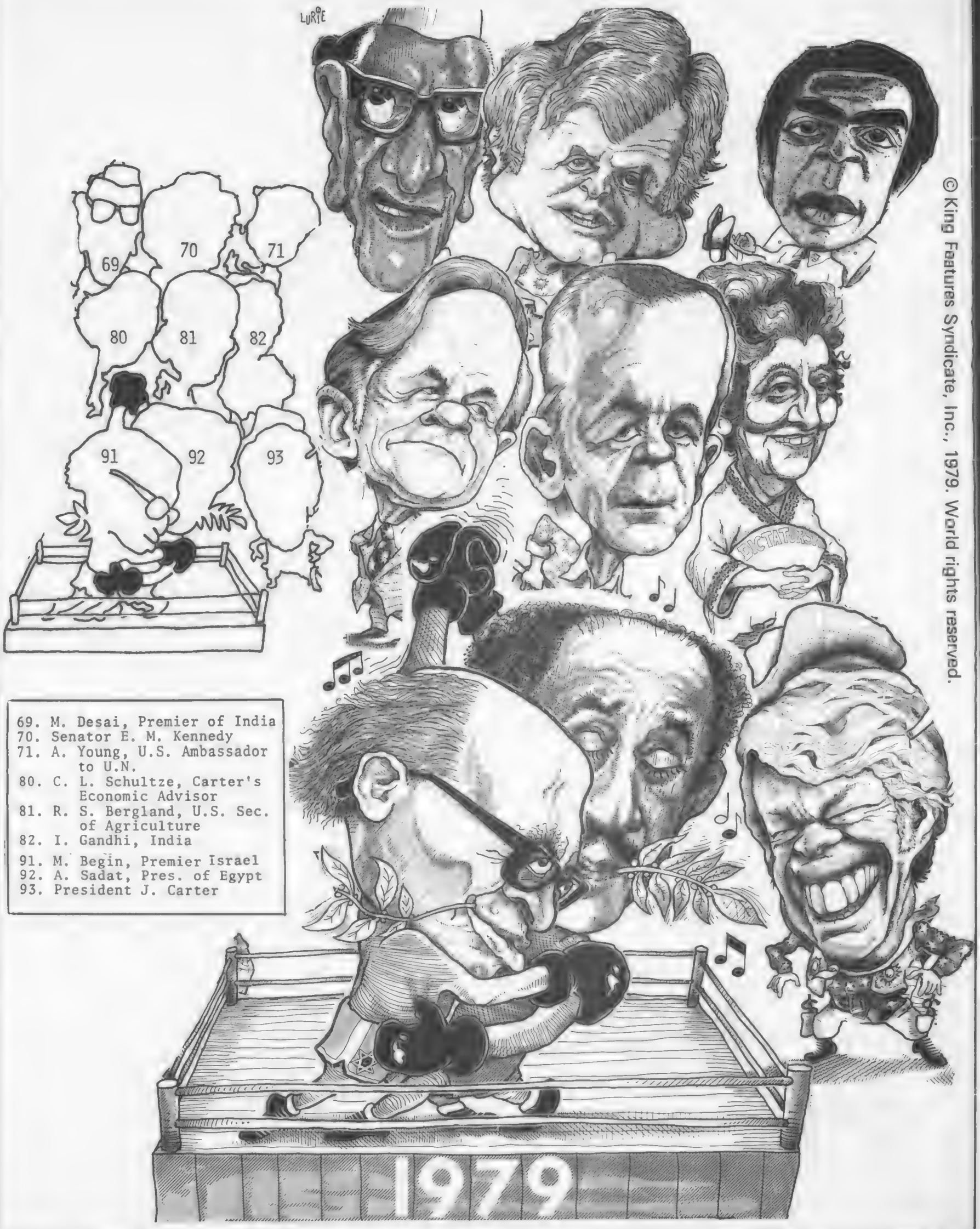


39. Gen. J. R. Videla, Argentina's Boss
40. A. Khomeini, leader of Iran's Muslims
41. J. Nkomo, Rhodesia's Patriotic Front Leader
42. M. Taraki, Premier of Afghanistan
44. T. P. O'Neill, House Speaker
51. F. Castro, Premier of Cuba
52. E. Berlinguer, Italy's Communist Boss
53. E. I. Koch, Mayor of N.Y.C.
54. S. Mobutu, Pres. of Zaire
55. H. Brown, U.S. Sec. of Def.
62. Gen. A. Pinochet of Chile
63. J. M. Kreps, U.S. Secretary of Commerce
64. Pres. Assad of Syria



69. M. Desai, Premier of India
70. Senator E. M. Kennedy
71. A. Young, U.S. Ambassador to U.N.
80. C. L. Schultze, Carter's Economic Advisor
81. R. S. Bergland, U.S. Sec. of Agriculture
82. I. Gandhi, India
91. M. Begin, Premier Israel
92. A. Sadat, Pres. of Egypt
93. President J. Carter

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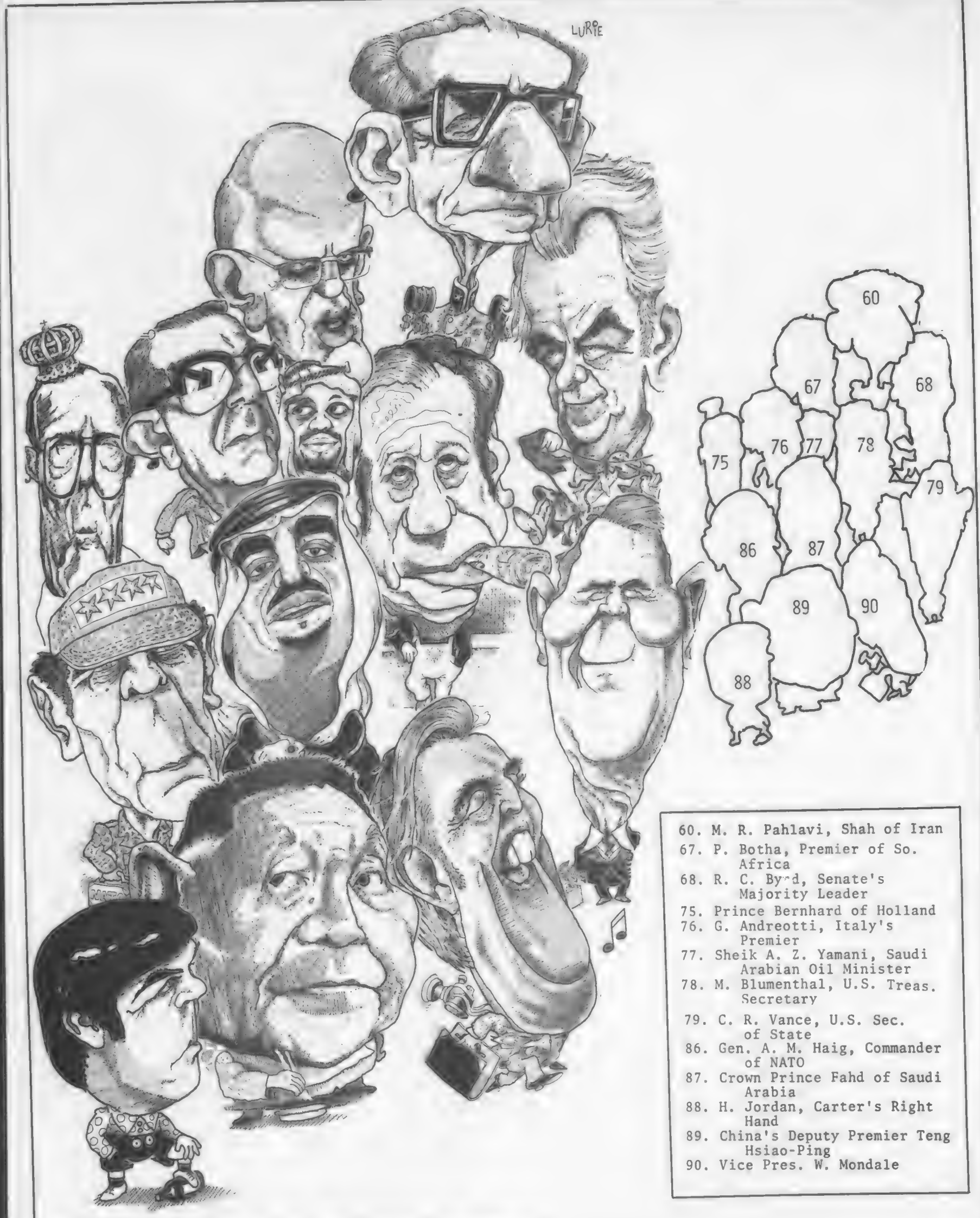

60. M. R. Pahlavi, Shah of Iran
67. P. Botha, Premier of So. Africa
68. R. C. Byrd, Senate's Majority Leader
75. Prince Bernhard of Holland
76. G. Andreotti, Italy's Premier
77. Sheik A. Z. Yamani, Saudi Arabian Oil Minister
78. M. Blumenthal, U.S. Treas. Secretary
79. C. R. Vance, U.S. Sec. of State
86. Gen. A. M. Haig, Commander of NATO
87. Crown Prince Fahd of Saudi Arabia
88. H. Jordan, Carter's Right Hand
89. China's Deputy Premier Teng Hsiao-Ping
90. Vice Pres. W. Mondale

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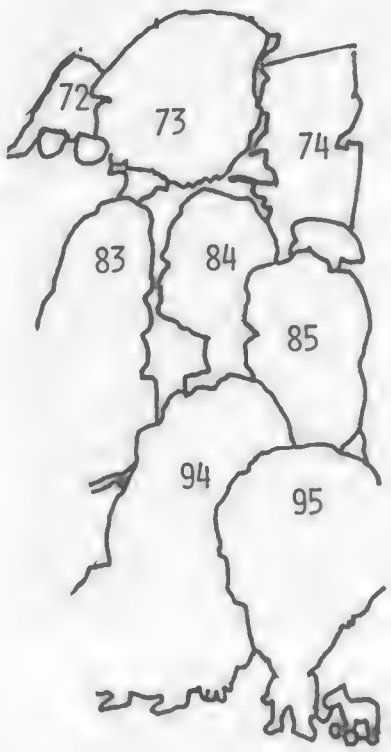

72. G. B. Bell, U.S. Attorney General
73. King Hussein of Jordan
74. Z. Brzezinski, National Security Advisor
83. J. Schlesinger, U.S. Energy Czar
84. Adm. S. Turner, C.I.A. Dir.
85. J. A. Califano, Sec. of H.E.W.
94. L. Brezhnev, Pres., U.S.S.R.
95. J. Powell, Carter's Press Secretary

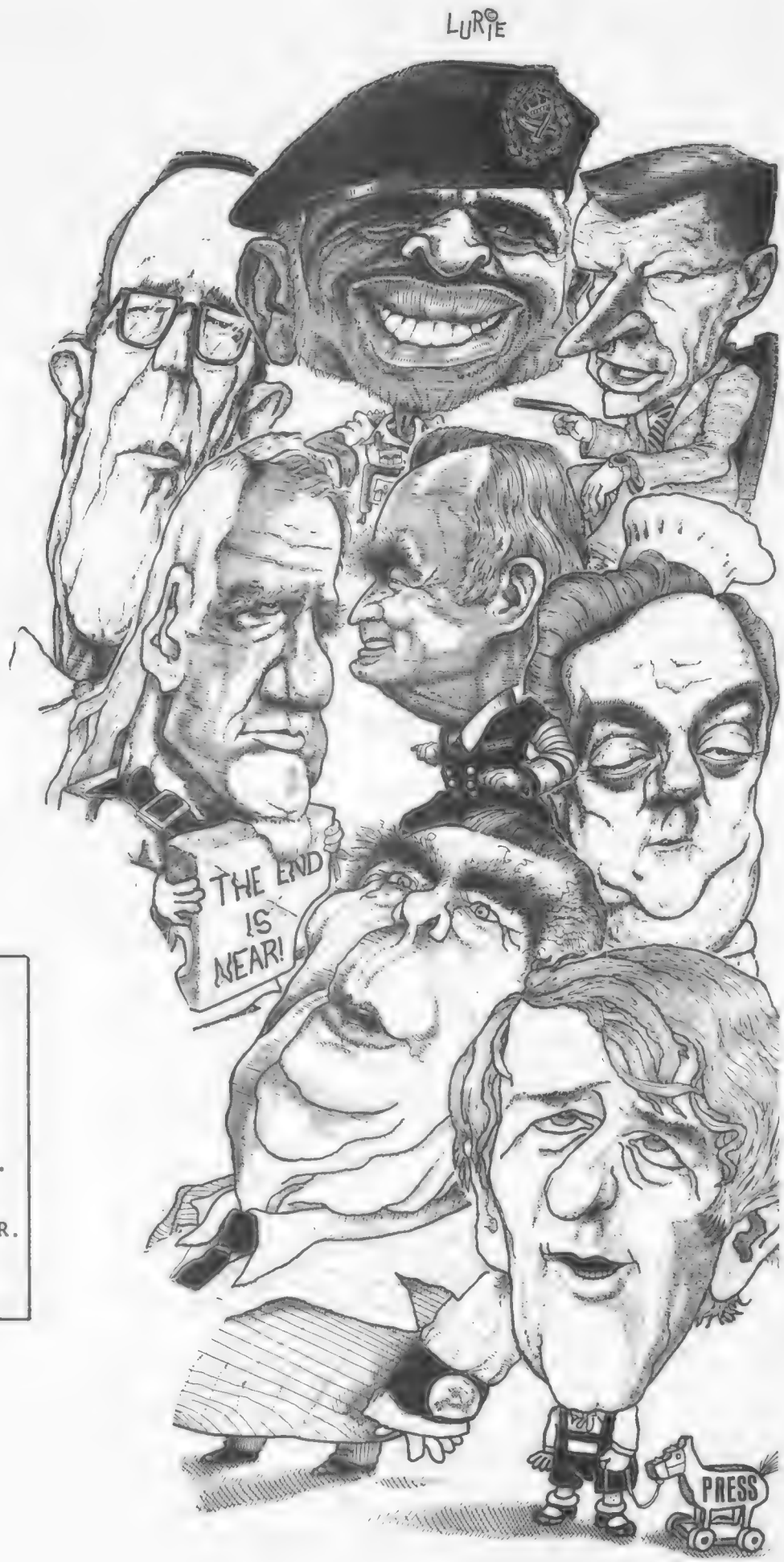

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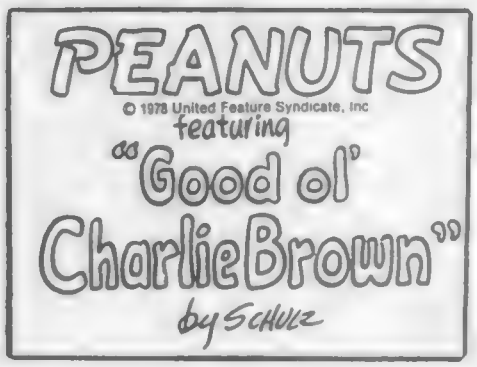
Photo by Jean Schulz

CHARLES SCHULZ



Following is some of the interesting conversation your editor had last fall with 'PEANUTS' creator, Charles M. (Sparky) Schulz, at his studio in Santa Rosa, California, and at his nearby Redwood Empire Ice Arena.

Hurd: I think readers would like to hear something from you about your Redwood Empire Ice Arena which is near your studio building. I know it has been called "The World's most beautiful Ice Arena".

Schulz: Joyce, my first wife, was really the driving force behind the designing and building of the arena. She had a real knack for being able to accumulate talent in the building of such constructions and she wanted to make sure that it was done really well. She was very much inspired, of course, by the marvelous way that Disneyland was run, and also by the Madonna Inn down in San Luis Obispo. The Inn is a pretty fancy place and she was fascinated by the attention to detail in the building of each room, and she was also intrigued by the well-run operation of Disneyland. So when our arena opened, she had all of the employees dress properly, and they were instructed in how the whole place was to be run. And this is why it has earned the reputation as being "The World's most beautiful Ice Arena". She's not around anymore of course — she lives out in the ranch now — and I've remarried. I inherited the Ice Arena and I think we've done well in keeping it up since then. I've made several improvements myself in the place.

Hurd: I know you lived in Minnesota before you moved to California some years ago, and I'm wondering whether you missed some of the benefits of living in cold country when you came out here.

Schulz: The only thing we missed in moving from Minnesota was ice skating. We weren't fanatics about it, we weren't even especially good at skating but we did like to do it. We found that there had been an arena in Santa Rosa, but just as our family began to get into skating, and all the kids were learning how, that arena was forced to close down. And I can still remember the day

that Joyce came home and said, "The Ice Arena is closed and I don't think they're going to be able to open again." At that point I said, "Gee, I wish there was something we could do about it." We liked the two Baxter brothers who had been running it — one of them had been on the U.S. Olympic Team. Joyce said, "I was hoping you'd say that because I've been thinking about it on the way home." That's the way she operated — she had great ideas for things — so we investigated the possibilities of buying some property and building an arena, thinking perhaps that we could build it for an estimated $170,000. By the time the building was finally constructed two years later, it cost $2,000,000. That was in May 1969 and we're celebrating our 10th anniversary in May 1979, and we hope to have Peggy Fleming back, as well as a few of the people who were there for our grand opening. We had a $25-a-seat charity opening and Joe Garagiola flew all the way out from New York one day just to be the master-of-ceremonies, and then I remember him getting on a plane and flying all the way back that same evening. I don't think I'm going to ask him to come out this time because he's such a good guy I think he'd go to all the trouble of doing it, and I'd be embarrassed to ask him. So that's the story of the Ice Arena — we've installed a ballet room recently because ballet is very important in figure skating, as are jazz dance classes. These days, in its highly competitive form, you have to know how to be a good dancer, as well as a good skater. We have a flawless sound system — one of the finest available — and we can convert the Arena overnight into an auditorium by covering up the ice, and covering the boards with carpeting. This gives us a warm, comfortable theater and we've had men such as Bill Cosby, Bob Newhart, and almost any entertainer you can name, come in and do performances. We don't do this as much as we would like because most of the entertainers are forced to charge too much and we can't get that many people in for one-night stands.

Hurd: Let me go back for just a minute and ask about those beautiful murals on the walls of the Arena.

Schulz: We sent a photographer to Switzerland and he took some beautiful photographs of the Swiss countryside. Back here we had them blown up so that they are approximately 5 to 6 feet in height. A woman from Carmel came up and painted the black-and-white photos with oils and the result helped to give the whole place more warmth. The photographer also took many pictures of Swiss homes and chalets in order that the carpenters would have something to use as models for the facades which are around the building. You sort of get the feeling that you are skating in a little park when you're in the Arena. Warmth was the thing Joyce was after in the Arena — she didn't want a cold place. The coffee shop has been a very great success — there are people who come to the coffee shop every day for lunch, and there are people who literally come to the Arena every day just because it's a nice place to be. There are a lot of lonely people in the world — they don't want to hang out in bars, they can't sit home and watch TV every night, they have no place to be, and the Ice Arena is a perfect place to go where they know they're going to see people who are their

The Redwood Empire Ice Arena

friends. They can just sit in the coffee shop, they don't have to buy anything if they don't want to, and if they want to nurse one cup of coffee the entire evening, they can do it. It's just a comfortable, friendly place to be, and this is one of the reasons I keep it open. This operation costs me a lot of money but I do it because I like it myself, and I realize there are people that need it, and of course I'm grateful that my own children have gotten so much enjoyment out of it. Two of my three girls now have become excellent figure skaters. Amy, who is now 22, did her first solo performance on our last television show "Snoopy's Musical on Ice" which starred Peggy Fleming. Amy did a number near the end of the show where she skated to a medley of hymns — something which has never been done before and which was challenged as not being appropriate or even very entertaining, but it came off marvelously because it fitted her style of skating. Her younger sister, Jill, who will be 21 very soon, just passed her 8th figure-skating test which is the ultimate test in skating — the Gold Test — and I think both the girls are capable of being in ice shows whenever they're ready to make that jump so this has been very gratifying. Jill will probably take it up professionally but I doubt if Amy would be willing to go on the road with a show. Outside in the front of the Arena I have copied the Grauman's Chinese Theater idea. Circling a little planted area I have cement blocks and when a famous skater comes to the Arena for one reason or another, we always ask him or her to sign their name in cement, and it makes a nice record of the people who've been here. And it's entertaining for visitors to wander around and be surprised at the many famous people who've been here, including a few non-skaters like Phyllis George, who's hosting our next television show. We always have something around to keep the people intrigued.

Hurd: I gathered from something you said earlier that the Arena isn't exactly a profit-making venture.

Schulz: No, it isn't. The tax situation is very difficult, the property taxes on it are enormous, and the monthly electric bills are also enormous. Last year the PG & E bills were up around $9000 a month, and you have to have a lot of skaters in there just to pay the electric bill. And we run a pretty quality operation — we have many more employees than your average ice arena, which is probably run by 2 or 3 people. We employ probably 40 or 50 people and we have no vending machines or anything cheap like that on the premises. It's something to be proud of and I like to do it and we're also the host of the Senior Olympics, which is a hockey tournament at the end of July each year. This year 28 senior hockey teams came in from various parts of Canada and the United States — the minimum age being 40 — and in my bracket you have to be at least 55 to play. This was a tremendous success — we had about 800 people and we hosted a banquet for them on Saturday night of the tournament and everybody had a good time.

Hurd: Just what are the Senior Olympics?

Schulz: They involve all sports but they are hosted in various parts of the country by different people who are willing to take them on. It has nothing to do with the Olympics that you're familiar with. The headquarters is in Los Angeles and it is run by a Mr. Warren Blaney and his son. The hockey segment of the Senior Olympics started in Burbank, California and we took our team down there for two or three years. I could see that they would have difficulty building up the sport, not owning their own plant, having to rent the ice, and having comparatively few people to be involved. So I volunteered to take over the program, figuring that we could expand it into something that we hoped would be meaningful for the men. And I think it has been a tremendous success, and we really do it for the sake of these men who give so much of their own time to youth in the sport of hockey. It's just our way of returning to these fellows some of the work that they do. Although I do get tired of losing — I play right wing for our team — I'm on the first line and we did win our bracket one year but we've lost now for the last three years in a row. This last year we came in second, and we're quite content just to do that.

PEANUTS®

AS A WATCHDOG, YOU'RE GETTING MORE USELESS EVERY DAY!
11-27
I FEED YOU WELL, AND YOU HAVE A NICE HOUSE...
I DON'T KNOW WHAT MORE YOU EXPECT..
© 1978 United Feature Syndicate, Inc
HOW ABOUT ADDING A LITTLE TO THE OL' PENSION FUND?
SCHULZ

PEANUTS®
YOU'VE BEEN CALLED FOR JURY DUTY?
© 1979 United Feature Syndicate, Inc
DON'T WORRY... IT'S VERY SIMPLE...
9-18
ALL YOU DO IS STAND IN THE HALLWAY FOR THREE HOURS UNTIL THEY TELL YOU THE TRIAL HAS BEEN CANCELED..THEN YOU GO HOME..
I'M SURE YOU CAN DO IT!
SCHULZ

Hurd: As we were walking over here to the Arena from your studio building, you mentioned that you like to concentrate first of all *on the 'Peanuts' strip, even though you have become involved in so many other related activities.*

Schulz: Quite often people come up to me, tell me how much they like what I do, and say, "You are a second Walt Disney." Well I'm not a second Walt Disney by any means — it's just a bad comparison. I could never do the things that Walt Disney did, and I doubt seriously that Walt Disney could have drawn the comic strip that I am drawing. So it's a foolish comparison, but nevertheless the comparisons are made by well-meaning people, because I suppose we do overlap in some ways, both having covered so many different mediums. But my main objective has always been to try to draw a good comic strip every day, and this is the foundation of everything that we do. When I say 'we', I mean the syndicate, myself and our licensees. I regard the comic strip as the center of the wheel, and all the spokes that go out are the various projects that take place. Connie Boucher, of Determined Productions, has undoubtedly been our No. 1 licensee, and she set the standard for licensees by the quality of the work that she did back in the early days, when she got the idea for producing the Peanuts Date Books. And then it was her idea to publish "Happiness is a Warm Puppy". I never thought I'd be able to think of the ideas for that, but I did very easily, and that was the No. 1 selling book in 1963, so that set Connie Boucher going. Since then, of course, we've accumulated such licensees as The Ford Motor Company and Hallmark Cards, and of course Lee Mendelson Productions, with Bill Mel-

Sparky in front of his Santa Rosa studio.

endez the animator, have been doing all of our television shows, and this has been a wonderful association. But all of these things grow out of the comic strip, and I think what makes our licensing different from many others is the fact that our program is built upon characters who are figuratively alive — they are continually growing and doing new things — we're not simply stamping these characters on the sides of products just to sell the products. Every new thing that Snoopy does, or Charlie Brown does, becomes somehow an idea for a licensed product and it just seems to work. Snoopy is so versatile he just seems to be able to fit into any role and it just works. It's not that we're out to clutter the market with products. In fact anyone that says we're overdoing it is way off base because actually we are *underdoing* it. We could be turning out much more material than we do and there's no comparison between the amount of products that, say, Walt Disney Productions turns out, and what we do.

I think our license program is watched more carefully than any other license program, if for no other reason than the fact that I see every product that is done.

The foundation is still the strip — I still think of every idea and I still draw every comic strip. I think it would be a big mistake if I would become overly involved in these other things and turn the strip over to other people. This does not mean — and I want to stress this too — that I have any criticism of those who employ assistants or gag writers. It's just that I, at the present time, have no need for this. I wouldn't know what to have an assistant do, although it would be kind of fun, kind of a relief maybe, to have somebody do the lettering, but I'm never quite sure what the character is going to say, sometimes, until the very last minute, while I'm actually in the process of doing the lettering. So I think I'd be a little bit nervous having somebody else around in the studio.

Photo by Jean Schulz

Schulz and secretary Mrs. Evelyn Delgado give Snoopy the once-over.

Hurd: Do you get the same fun drawing the strip as you did years ago?

Schulz: Yes — it depends on the idea. If it is what I think is a good idea, I enjoy drawing it as much as I ever did. I have a slight difficulty these days — my hand is not as steady as it was at one time. I used to pride myself upon being able to whip out a perfect pen line, and I still can on my better days. This makes the drawing a little more of a chore than it used to be, and it is a handicap having to draw to the confining sizes that we have to work in these days. But I have no sympathy for most of the other people who complain about this because, if others will recall, when "Peanuts" first started in 1950, it was the smallest comic that had ever been in existence. It was sold as a space-saving strip and it had 4 panels which were not much larger than 4 airmail stamps. Yet, in spite of this, with what I regard as being sheer quality, I have been able to move on, day by day, week by week, year after year, and have passed up all these men that had, in many cases, three times the

PEANUTS®

IT'S A NEW COURSE... I THINK IT'S JUST WHAT I NEED
AS SOON AS I SAW IT ON THE LIST, I SIGNED UP...
12-29
WHAT'S IT CALLED ?
REMEDIAL LIVING!
SCHULZ
© 1978 United Feature Syndicate, Inc.

size that I had to work with. So that I now have more newspapers than any other comic strip in the history of the business.

Hurd: I know that Jim Freeman, the longtime Managing Editor of the United Feature Syndicate, was the man who bought "Peanuts". Would you say a word about that?

Schulz: Everything in life seems to hinge upon certain bits of good fortune — odd coincidences and things like that — although I suppose quality eventually rises to the surface in sports, in entertainment, in writing, and in everything else, but I'm sure that the fact that Jim Freeman was the gentle man that he is had a lot to do with it, as did his love for children. Also Jim Freeman had a daughter whose name was Patty, and in my original submissions one of the girl's name was Patty. He liked kids, he noticed the little girl character and I think he just liked the gentle humor that was there. Jim and I always got along very well as I did with all of the people at United Features. There was an attempt to make a few changes when we were first starting. My original submission was a panel feature and somebody had the idea of having little kids in the top panel and then having teenagers in the lower panel. But this was abandoned almost immediately as an idea that wasn't practical, and then they discovered that I would rather draw a strip than a panel.

Hurd: Would you say something about the hour television special called "Happy Birthday, Charlie Brown" which our readers will have seen by the time they read this conversation.

PEANUTS®

WHY ARE YOU HIDING BEHIND THIS TREE, CHARLIE BROWN?
© 1978 United Feature Syndicate, Inc.
I'M JUST LOOKING AT THE HOUSE WHERE THE LITTLE RED-HAIRED GIRL LIVES..UNFORTUNATELY, SHE DOESN'T KNOW I'M ALIVE
WHAT YOU NEED THEN IS SOME SUBTLE WAY OF LETTING HER KNOW
I GUESS THAT'S RIGHT
HEY, KID, YOUR LOVER'S OUT HERE!
12-28
SCHULZ

Schulz: Several years ago we had an hour special celebrating my 25th anniversary, and the January 1979 special is really in anticipation of Charlie Brown's 30th anniversary but it is also celebrating his 15th year on television. I think we are right behind Bob Hope now in having had the longest run of specials on television — especially in prime time. Lee Mendelson once again is the producer and Bill Melendez has always done my animation. Bill and I have now been associated for about 17 or 18 years, and we became acquainted back when we were doing Ford commercials. We did Falcon commercials and openings for The Tennessee Ernie Ford TV shows and we got along so well I always said that if we ever did any other television work, I would never do it with anyone other than Bill Melendez. So our association has been long and good. This show will be a combination of things that have happened during the past 5 years, some new animation, some scenes from the next movie that we are working on which will be called "Bon Voyage, Charlie Brown, And Don't Come Back". In this movie the kids go overseas to England and France as exchange students and Charlie Brown ends up in 'The Chateau of the Bad Neighbor', which is the same chateau that I was stationed in for 6 weeks during World War II. Last year Bill Melendez and our wives and I visited that chateau, and I have tried to put down on film some of my feelings about visiting a place that I had not seen for 32 years. We may get something out of this, so we went over again this past August and took along a cameraman and his wife to film my feelings as we walked around this chateau and up a nearby road to a cafe we used to visit. As I said, we hope to get something out of that in the way of a documentary on what it is like to revisit old places.

Hurd: What happens when the time comes for you to do a new television show?

Schulz: The first thing that happens is that Lee Mendelson calls me up and says that we have a time period now in a certain portion of the year to do a new half-hour show. So the first thing that governs our thinking is when the show will appear — whether it is to be summer, winter or something like that. A lot of this is governed by shows that we already have — we've covered practically every season and holiday so we actually got down to something like 'Arbor Day' for one of our shows and it won the National Arbor Day Award. Next, Bill and Lee and I meet here in my studio and we just start talking about what might be a good basic theme for the show. Now there are unique exceptions to this, such as the time a couple of years ago when I was reading a 'Sports Illustrated' article about Alaskan sled dogs. Immediately it hit me — wouldn't it be funny if Snoopy were hijacked and forced to become part of an Alaskan sled dog team. His being overly civilized would cause him terrible problems, so I called up both Lee and Bill immediately and said, "I've got a great idea for a new show!" This was just a different way of doing it but most of the shows depend upon the holiday season at the time we're talking about. So we start talking about a show. I never do any actual writing at a typewriter and I do not do the storyboards. I just sit here in the room with Bill Melendez, we talk out the stories and we make suggestions back and forth. Then he goes back to Hollywood and he will make his preliminary storyboards. After that he will return here, we'll go over them, sometimes making drastic changes, always polishing the dialogue, and trying to think of new 'funny business'. When he's back in Hollywood, sometimes I will think of something and just call him on the phone and he'll say, "Yeah, that's good, we'll add that" and he makes a note of it. So, after several trips back and forth, we finally get the whole storyboard down exactly where we want it. I go over the dialogue one last time,

PEANUTS®

"GOOD EVENING, MISS... BONSOIR, MADEMOISELLE"
1979 United Feature Syndicate, Inc.
2-9
"MAY I INVITE YOU TO DANCE? PUIS-JE VOUS INVITER À DANSER? YOU DANCE VERY WELL.. VOUS DANSEZ TRÈS BIEN"
BONSOIR, MONSIEUR
RATS! I SWALLOWED MY PHRASE BOOK!
SCHULZ
HERE'S THE WORLD WAR I FLYING ACE SITTING IN A LITTLE CAFE...ONCE AGAIN HE IS DEPRESSED...
HIS LEAVE IS OVER, AND HE HAS FAILED TO MEET THE CHARMING FRENCH LASS...
HE DECIDES TO FORGET HER BY DRINKING ROOT BEER...GARÇON! ANOTHER ROUND, S'IL VOUS PLAÎT!
UNFORTUNATELY, IT'S VERY HARD TO FORGET ANYONE BY DRINKING ROOT BEER!
SCHULZ
© 1979 United Feature Syndicate, Inc.
2-10

making sure that it all is authentic 'Peanuts' dialogue. Lately, in the last few shows, I've gone down to a little studio just south of San Francisco with Lee, and have worked with the recording of the voices because it is very important that these kids read the lines the way I have written them. It's a tedious job, and at times an exasperating one, but it seems to produce necessary results. This job was expanded in our 'Bon Voyage' movie because we're using a couple of French children. Naturally, when Charlie Brown goes to France, he attends school and he stays at the home of a little French girl, while Peppermint Patty and Marcie stay at the home of a French boy. It was fun doing that because we had some French dialogue and then we also had a lot of English dialogue which needed a broad French accent, so we hired several students from a local French-English school in San Francisco. It was really neat getting these cute voices, because there's nothing more fascinating and beautiful to our ear than to hear someone speak English with a French accent. It just gives it a charm which is unparalleled. And for the first time we're using adult voices in the movie — adults do not appear however. Adult voices will be heard as the kids arrive in England, go through customs, and then ride with the cab driver. Snoopy plays tennis at Wimbledon. They rent a car at Calais, of course they have a terrible time renting the car from this Frenchman, Snoopy drives through French traffic and gets into arguments with French drivers. So the potential there of some delightful scenes is really good.

Hurd: This will be a full-length movie for theaters, won't it?

Schulz: Yes — we've made three of them so far and they are all eventually sold to television so it will go on TV later.

Hurd: When will this be completed?

Schulz: It will take Bill at least a year to draw this movie. Bill hires the people he needs to complete one — I don't know what the staff would be, but Bill is normally satisfied if he can have 6 months from beginning to end. The very first and most successful show we ever did was "A Charlie Brown Christmas" which was done in 4 months but that is *not* enough time. Budgeting is always a problem — we always wish we had more money to do our shows with.

Hurd: Your studio is really impressive — I'd like to include a photo of it with this conversation.

Schulz: We could have built a much more fancy place than we did, and it would have been fun to build a studio which was really unique, not only on the outside but on the inside. But, for one thing, I didn't want to attract a lot of attention. As it is, we have become too much of a tourist attraction here and we have problems with busloads of tourists pulling up in front of the studio, all wanting to come in and get drawings and autographs and things like that. I think the building really resembles a dentist's office, or a realtor's office, and if someday I quit, I can just sell the whole place to some brand new dentist or an opthalmologist. I have two very nice, large rooms to work in, but I don't think this is important. In fact I think a cartoonist should work in a small, bare room where he'd probably do better work. I can close the door, this is a very quiet neighborhood, and the phones are fixed so that I do not hear them ring and I'm buzzed by my secretary only when I need to answer a call. I'm amazed at the amount of things that you have to accumulate that I never had when I first started. Right after Joyce and I got married, we lived for two weeks with my father and stepmother, and I drew the 'Peanuts' comic strip down in the basement of my stepmother's house, on a card table. And when I sent the drawings in, I would get cardboard boxes, cut off the ends, get some old butcher paper, wrap the strips up, and mail them in. Now I have a 7-room studio here, we

PEANUTS®
HERE'S THE WORLD WAR I FLYING ACE STROLLING DOWN A COUNTRY ROAD...ONCE AGAIN HE SEES THE CHARMING FRENCH LASS..
QUICKLY HE CONSULTS HIS PHRASE BOOK... "I AM HAPPY TO MEET YOU"
ENCHANTÉ DE FAIRE VOTRE CONNAISSANCE
SIGH
1979 United Feature Syndicate, Inc.
SCHULZ
2-6
"MAY I SEE YOU THIS EVENING? POURRAI-JE VOUS VOIR CE SOIR?"
"I THINK YOU ARE BEAUTIFUL...JE VOUS TROUVE TRÈS JOLIE"
I LOVE YOU! JE VOUS AIME!
"WHERE IS THE MUSEUM? OÙ EST LE MUSÉE?"
SCHULZ
2-7
© 1979 United Feature Syndicate, Inc.

Photo by Jean Schulz

have a Xerox machine, a postage meter, a huge safe for storing drawings overnight, we photograph everything that is sent out, we have negatives on file of every drawing that is made, I have my own accountant who handles all of my financial affairs for me and for the arena, we have a storage room where we keep all of the licensed products, we have a conference room with a beautiful table that seats 8 people, we have a movie screen with a 16mm projector, we have a television set on which we can play our shows, with tape if need be, so I've simply graduated from a card table to a very comfortable place to be. But, as I say, I think it could be much more fancy and ostentatious, but I don't want to attract attention. I've always had the fear of being ostentatious — of people thinking that these things have gone to my head. A lot of things have been written about me which are not true. I'm still intrigued by the business of cartooning, I still like drawing comic strips, I still like reading them, although I don't search them out like I did 30 years ago, and I'm not anxious to meet every cartoonist in the business like I was the first year I attended the National Cartoonists Society Award Dinner. I remember that night — I went around and was anxious to meet Harold Foster, Roy Crane, Al Capp and Hank Ketcham, and everybody else. I still enjoy seeing whomever happens to pass by in the business and I'm always willing to welcome anybody who comes by to talk about cartooning. I have become also slightly bitter about the business — I'm not quite sure that I approve the way syndicates handle cartoonists. I think they take advantage of young cartoonists by forcing them to sign contracts which should never be signed. In fact I'm very much against this and I don't know what can be done about it but I think something should be done. But I suppose this is the same thing that happens to young actors and young athletes. There's always the conflict between the team owner and the guy who plays second base — the conflict between the man who produces the play

PEANUTS®
I JUST NOTICED THE NOTCH IN YOUR ROOF
IT LOOKS LIKE YOU'RE PLANNING TO KEEP TRACK OF SOMETHING, BUT NATURALLY YOU'RE NOT GOING TO TELL ME!
NOTCH!
HEE HEE HEE HEE HEE
© 1978 United Feature Syndicate, Inc.
SCHULZ

and the actor who acts in it — and there's always the conflict between the syndicate and the cartoonist — between the business man and the artist. They never do understand each other and I doubt if this can ever really be solved.

Hurd: I think you've mentioned that there's a lot of imitation in the comics field these days.

Schulz: I think there's a terrible trend these days in strips being so much alike. I think the worst trend is this business of setting strips in various historical backgrounds but having the humor then all relate to modern day dialogue, which can be funny, but why should they all be alike? This is wrong. I think there's a great need for comic strips about real people done in cartoon style but with real problems. We've really drifted away from that — I think there's a need for it — and I don't think space limitations would prohibit something like this.

I still try to cooperate with the National Cartoonists Society and the Newspaper Comics Council in whatever projects they have, although my views on the way the Reuben and the other awards are given out are pretty radical. I've won my share and I don't want to sound like a poor loser — that has nothing to do with it — but I just think so many good men are being deprived of our greatest awards, and some that *are* made shameful.

I didn't cooperate with that recent project in which various cartoonists did original collector's-item-type lithographs for sale, for the simple reason that if someone wants something of mine to hang on their wall, I don't want it to be something which is aside from what I regularly do. I do not like drawing group pictures of my characters. For one thing, their heads are so big I can't group them all together and I'm no good at it. The second reason I didn't participate is that the comic strip I draw is what I do best, and if somebody wants something of mine to hang on their wall, I want it to be one of my comic strips and not something else which I think is a contrived bit of art work. So I just want it known that this is the *only* reason why I backed away from that lithograph project. ●

PEANUTS®

TWO NOTCHES ?
I'D GIVE ANYTHING TO KNOW WHAT YOU'RE KEEPING TRACK OF!
ONE NOTCH YESTERDAY.. TWO NOTCHES TODAY... WHERE DO YOU GO FROM HERE?
FROM NOTCHES TO MOBILE
HEE HEE HEE
© 1978 United Feature Syndicate, Inc.

-PLETCHER-

The Times-Picayune

Photo: Vidacovich, Times-Picayune

Some time ago we had breakfast with New Orleans Times-Picayune editorial cartoonist, Eldon Pletcher, and we present here some of the things he told us about his career.

Eldon Pletcher has been editorial cartoonist for the New Orleans Times-Picayune since 1966. Prior to that he was the editorial cartoonist for the Sioux City Journal, first starting there in 1949.

He has won 15 Freedoms Foundation medals, a Christopher medal and a National Highway Safety award.

Pletcher's cartoons are in the permanent collections of: Harry S. Truman Library, Independence, Missouri; Lyndon B. Johnson Library, Austin, Texas; collection of President Richard M. Nixon; Dwight D. Eisenhower Museum, Abilene, Kansas; Herbert Hoover Library, West Branch, Iowa.

Syracuse University, Wichita State University, University of Southern Mississippi, University of Missouri and the Boston Museum of Art also have permanent collections of his work.

He is 56, married and has a son and a daughter. He served in a Combat Engineers Battalion in the European Theater during World War II. After the war was over he studied at the University of Aberdeen in Scotland for six months, prior to coming home. He is a member of the Association of American Editorial Cartoonists.

Q: Would you say something about your background, Eldon, and of your early interest in cartooning?

A: I used to copy cartoon characters from the funny papers, as so many kids seem to do, but my more serious interest developed in Goshen High School, Goshen, Indiana, where I drew cartoons for the school paper. About this same time I was entering the cartoon contests in the long ago defunct 'Open Road for

News Item: Nixon Invited to Attend Carter's State Affair for Teng

'Cut Off My Hands But NOT My Gas!'

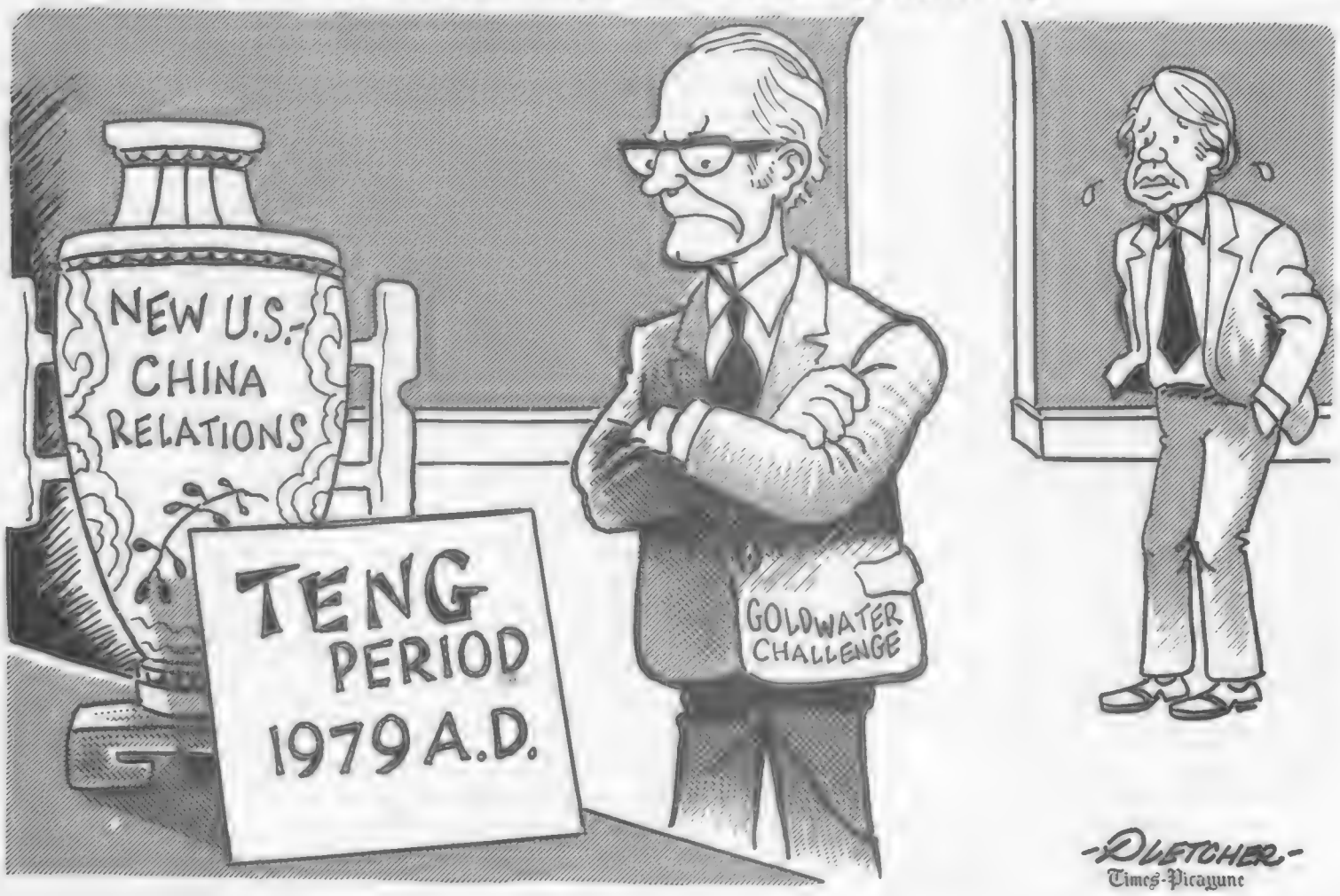
FIRST THE GOOD NEWS . . .

ELDON PLETCHER

FIRST THE GOOD NEWS . . .

By ELDON PLETCHER

Now If Someone Just Doesn't SHOVE!



A Pletcher cartoon which appeared in 'Yank' magazine

Boys'. It was the same period when Mort Walker, Bill Yates, the late Dan Heilman and others were entering the contests. Mort Walker's spectacular success, as well as the success of Bill Yates and others whose work I see in today's publications, have always been a great point of interest to me, since the origin was of such humble beginnings. I had never met Mort Walker until last year, when he and Milton Caniff were in New Orleans to receive American Legion awards at the Legion's national convention.

After high school I attended the Chicago Academy of Fine Arts. Vaughn Shoemaker conducted a class on editorial cartooning at the Academy and I'm sure my admiration for him led to my interest in this field. Shoemaker, a devoutly religious person, gave testimonial speeches at churches and colleges around the Chicago area. He asked me one day at school if I might like to assist him with his equipment at these talks, something I did weekly for some time. While studying in Chicago I roomed with Glenn Bretthauer (Brett), who had also contributed to the Open Road for Boys' cartoon contests. He later became associated with the Knight newspaper chain and spent thirteen years as the editorial cartoonist for the Miami Herald.

My first professional published work was in the Elkhart Truth, Elkhart, Indiana. This was shortly before I entered the army in January 1943. I didn't have much chance to pursue cartooning while in the service but while overseas, in Germany, I ran across an excellent grade of water color paper and started drawing cartoons again. The Continental edition of Yank, in Paris, used a number of these.

During my army training prior to going overseas, I became acquainted with Larry Reynolds, who was in the 364th Field Artillery Battalion of the 76th Infantry Division. I was in the

301st Engineers Battalion, of the same Division, and at one time our quarters were about three company streets apart. He was very nice to a young, aspiring cartoonist and I've always had a warm spot for him. Somehow he managed to do quite a few 'Butch' cartoons for Colliers during this period.

Q: How did you get started full-time drawing cartoons for newspapers?

A: After getting out of the service I spent a year attending John Herron Art School, Indianapolis, Indiana. It was a fine arts school with much oil painting; both still life and portraits. Since I'm color blind, the results of my efforts were hilarious to everyone but me and I justifiably felt that I wasn't cut out for the fine arts. After that I worked at construction jobs and I married during this time, moved to Kansas City, Missouri, where my wife, Barbara, is from. I approached Vernon Hampton, the Star's Art Director at that time, about a job in the art department. I recall that I had a number of Yank cartoons, as well as a number of things drawn in art school with me. Although Mr. Hampton appeared quite interested, nothing materialized soon enough and I went to work at the Fisher Body plant in Kansas City, where I suspect owners of 1949 Chevrolets had leaky windows and clattering rear fender ornaments long before they should have. Two of my tasks were installing the doughy rubber stripping around windows, with an air gun, and putting on the fender chrome. Fortunately for me these were the days before 'recalls'. While working at Fisher Body I played a hunch and my wife and I made a trip to Sioux City, Iowa, one weekend. I knew that Roy Justus had moved up to the Minneapolis Star after working for a number of years as the editorial cartoonist for the Sioux City Journal. I didn't think that they had replaced him in Sioux City and, as it worked out, I was right. I went to work there in June of 1949. I remained there for seventeen years, coming here when

A Pletcher cartoon which appeared in 'Yank' magazine

the previous cartoonist for the Times-Picayune, Keith Temple, retired in 1966.

Q: What about how you start your day, ideas, etc.?

A: As I told you at breakfast when you were here, we moved to Slidell, Louisiana, which is approximately forty miles from New Orleans. I listen to the radio news while driving in on I-10. When I get to my office I read the Times-Picayune and States-Item. A great deal of emphasis is placed on state-city subjects and I must keep abreast of those subjects as well as national-international affairs. In Louisiana, the state-local approach almost always has priority over the latter . . . it has to do with the brand of politics practiced here and the way it's received by the population. I suspect it's kinda like the state of Indiana and its basketball. I submit my roughs to the editorial page editor and several times weekly attend an editorial conference, usually at 10:30, which the publisher, editor and editorial writers also attend. Occasionally during these meetings I am asked to do something on a certain state or local subject that I have missed out on. This doesn't seem to happen often which is good, as I've learned long ago it's most difficult to successfully do other people's ideas. For background knowledge, I often read the New York Times, Washington Post, Christian Science Monitor and other papers in the Times-Picayune library. However, since these arrive several days after publication they are best for background and not too good for what I might do that day. I also read Time and U.S. News and World Report, which often gives me a better understanding of events.

Q: What about materials, time it takes to produce a cartoon, etc.?

A: During most of the years I've drawn cartoons, I used a brush or pen. I had always, until a few years ago, used a brush and coquille board, with a lithograph crayon or lithograph pencil. For the last few years I have mostly used a

FIRST THE GOOD NEWS . . .
By ELDON PLETCHER
SOCIAL SECURITY BENEFITS ARE RISING
©-PLETCHER-1977
BUT THE SYSTEM'S RUNNIN' OUT OF BREAD

"You Oughta Get Out of the Peanuts Line, Kid"

"It's Your Friendly Plumber"

graffix paper, #232, or #224, and find I am able to use design markers, the pointed nib, or ultra fine nib, to a certain advantage, since the chemicals don't cause the markers to blur. While I would still prefer the results of using a good red sable brush, the advantage of the markers are that I don't smear ink with my hands and I can produce a cartoon much faster. I have a self-imposed deadline of getting a cartoon to the engravers by 1:00 p.m. This is because the day crew leaves at that time and I have found that either a crayon technique or a graffix tone can be dropped out entirely if the wrong camera time is used in engraving. I've never been able to iron out this problem, unless I get them in by 1:00 while the day crew is still here. Often I have less than two hours to produce a cartoon and this is why my present technique is better for me.

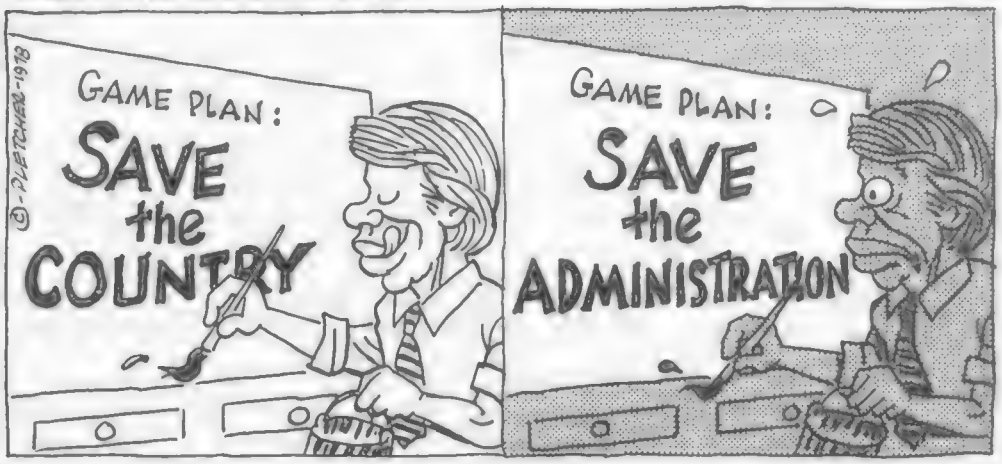
Q: We were talking about your panel feature which you do for the Times-Picayune. How long have you been doing this?

A: I started my panel, 'First the Good News . . ." better than two years ago. It runs twice a week in the paper. It is also in the Rothco Cartoons package, together with editorial cartoons I do on national-international subjects. I find the panels fun to do and the concept has been quite well received by people in the area. I like to do some on local subjects but since I want a certain amount to send to Rothco, I don't do as many as perhaps I should.

Q: Do you have advice for young people who would like to do editorial cartooning?

A: The younger cartoonists today seem to be following a certain pattern; college, working on a college paper and then on to a newspaper somewhere. In looking back on things, this would appear to make a great deal more sense than the construction site-auto assembly plant route. ●

FIRST THE GOOD NEWS . . . By ELDON PLETCHER



N.E.A. NOSTALGIA

Edgar Martin, creator of "Boots & Her Buddies".

Old friend, Howard Boughner, who operates a commercial cartooning business in Cleveland, Ohio, is an alumnus of the former Newspaper Enterprise Association headquarters in that city, as is your editor. Here are a few of his reminiscences of those fun days when everything was booming at NEA Cleveland. Nowadays, of course, NEA is headquartered in New York City, and along with the United Feature Syndicate, is part of United Media Enterprises.

by *Howard Boughner*

Across West Third Street from the Cleveland Ohio new high-rise Justice Center, a four-story building has stood almost empty for a year now. This was the main office of Newspaper Enterprise Association and, as they say in showbiz, through those portals passed some of the most talented and interesting people in cartooning and writing. There were award winners, even Pulitzer winners. Merrill Blosser, Ethel Hays, Joe King, Dorothy Urffer, J. R. Williams, Bob Saterfield are names before my time I recall. We had Roy Crane, Edgar Martin, V. T. Hamlin, Herblock, Ed Gunder, and George Scarbo; and writers like Bruce Catton, Willis Thorn-

Boots & Her Buddies

HONEY, HEAH'S A LETTAH FO YOU .... FOM MISTAH STUFF
AH SNUCKED IT UP WIFOUT NOBODY SEEIN' IT, 'CAUSE AH KNOWED DEY'D ASK A LOT OF QUESTIONS! YOU KNOWS HOW FOLKS IS
OH, THANK YOU, OPAL

Gene Ahern, creator of "Our Boarding House" with Major Amos Hoople.

ton, Jerry Brondfield, Harry Grayson, and Paul Friggens. Art Krenz, sports cartoonist, later invented and produced 'Stencil Art'. Many others went on to other and bigger things. Clyde Lewis, Bela Zaboly and Neg Cochran were there; also Dick Turner, Art Sansom and Les Carroll. Dorman H. Smith, one of my heroes, had his desk next to mine.

When you have a bunch of talented, creative people cooped up in one place every day, interesting things happen.

We had spontaneous art shows, and a musical combo that played in a hall at break time. There was a girl artist who smoked a pipe. A girl writer, who wore slacks before girls wore slacks to offices, loved to sit on top of people's desks. During the war, we had a guy who drew just beautiful maps but seemingly didn't like geography and often drew in areas belonging to the wrong country. He was always asking questions like, "What's the capitol of Roumania?"

We even had an all-American football player, Buzz Wetzel, from Ohio State. He was an artist, too. (That pleased me because there had been some in my home town who considered

WELL?? HOW AM HE? WHAT'S HE DOIN'? DO HE LIKE IT? HOW LONG'S HE GWINE STAY? IS HE HAPPY, OR MEBBE LONESOME, HUH? IS HE, AH MEANS, DO HE .... DAT IS, WHAT'D HE SAY, REAL PERSONAL LIKE ????
COPR. 1937 BY NEA SERVICE, INC. T. M. REG. U. S. PAT. OFF.

Alley Oop
WHILE ALLEY OOP, VENTURING INTO MOO, DRESSED IN THE HIDE OF A BIG JUNGLE CAT, SUCCESSFULLY CREATED THE DIVERSION NECESSARY TO GIVE HIS MOOVIAN FRIENDS A CHANCE TO ESCAPE, HIS CHANCE MEETING WITH KING WUR LED TO HIS UNMASKING AND CONSEQUENT FLIGHT, WITH A HOSTILE MOB CLOSE ON HIS HEELS...
GRRRRRRRR!
HEY, LOOK! THERE HE IS!
HA! I WAS BEGINNIN' T'THINK WE'D LOST 'IM -
YA GOTTA GIVE THAT GUY CREDIT - HE SURE LOOKS LIKE A SURE-ENOUGH JUNGLE CAT, IN THAT OUTFIT!

cartooning sissy and asked me if I knit, too.) Buzz's father was an officer with the Cleveland Indians. While still at N.E.A., Buzz helped organize a professional football team. Cleveland didn't have one at the time. Buzz helped name it the "Cleveland Rams". That team failed but the next year somebody else started another pro team in Cleveland also called the "Rams," which, as everyone knows, moved to L. A. So in a way the L. A. Rams were named at N.E.A.

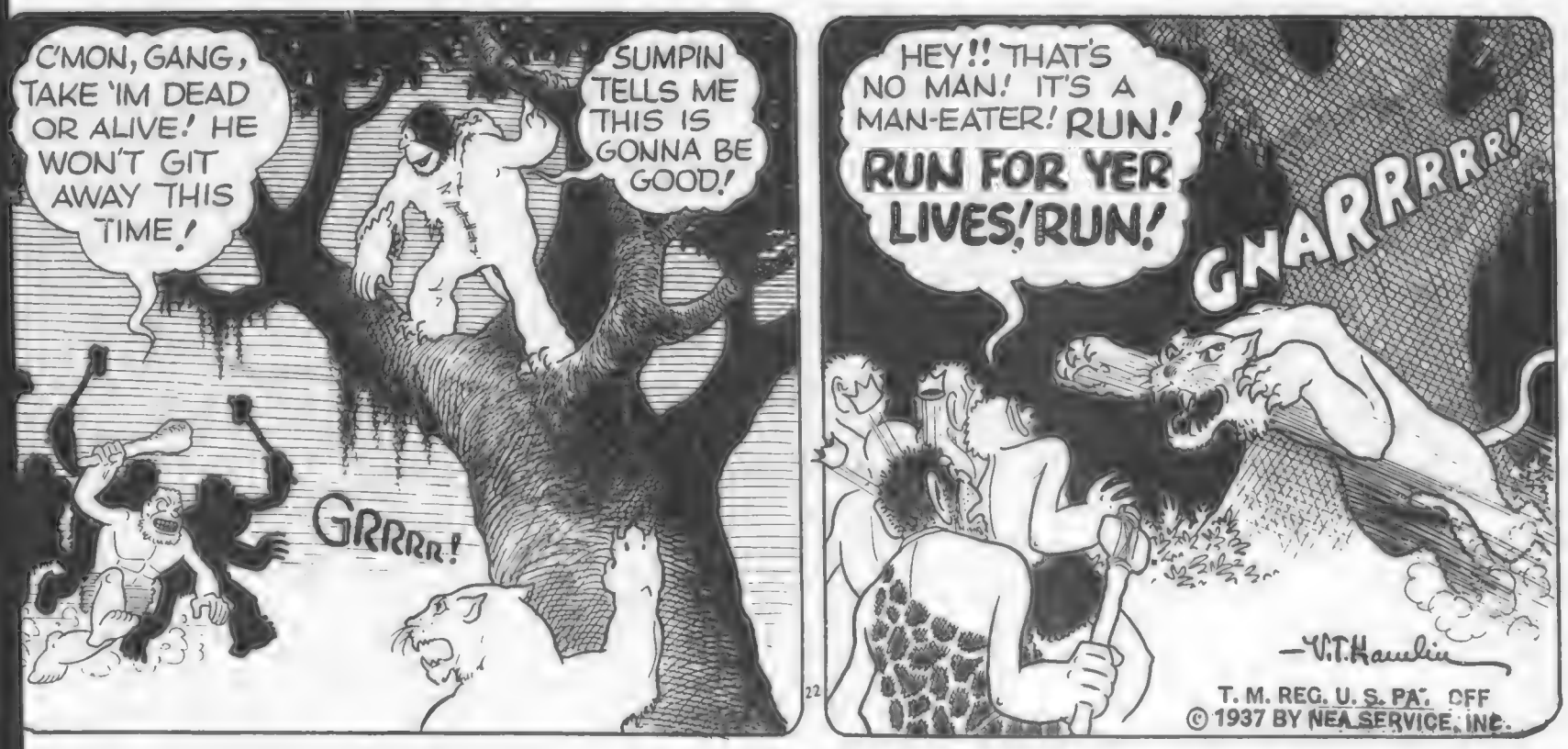
Speaking of sports, there was a sports writer who used to yell cheers in the office, like "Give 'em the axe!" He'd done his thinking — to heck with the other guy's thinking. That writer was a character. I learned never to walk up town with him. He paid no attention to traffic lights.

There was an artist who filled in the squares, etc. on cross word puzzles. One night he took the scripts on the puzzles home to work on in the evening. Being tired, he forgot and left them on the streetcar and of course they were never returned. The next morning, he had the horrible task of going to his boss to say he had lost them. Of course, they were on deadline and the writer lived out of town. Well, that morning of the crisis, the writer unexpectedly walked into the office and saved one badly bent life.

George Scarbo was a work horse and did scads of things for NEA, including the "Comic Zoo." He had several different drawing styles — brush, pen, what-have-you? — and he'd use them all in one drawing. One of his chores was to do shallow one-column drawings for fillers — people bowling, doing anything. George wouldn't just draw ANY cartoon figure. They were drawings of the people around the office, Ed Gunder, etc. Everyone at N.E.A. would recognize them. They were little gems.

Scarbo was in the first floor art department and the desks all faced east with the light from the north to everybody's left. Ralph Lane moved into the department and, being left-handed, he turned his board around and now faced the artist directly behind him. The artist happened to be a very pretty and nice girl named Emerson (can't remember her first name). Emerson became very bothered with Lane sitting there looking at her legs all day, so she taped a sheet of drawing paper to the front of her drawing board. During lunch hour, somebody cut two holes in the paper, adding a sign, "Five cents a look."

I worked upstairs in "Comic Art." My oldest memory is of Bill Zaboly's talent for imitating sounds. He could imitate someone erasing so perfectly that you'd have to look to see if it were Bill or someone actually erasing. Then there was a cartoonist (a very good one, who shall be nameless) who would at times draw two *very different SIZES* in the two eyes of his cartoon character. We


C'MON, GANG, TAKE 'IM DEAD OR ALIVE! HE WON'T GIT AWAY THIS TIME!
SUMPIN TELLS ME THIS IS GONNA BE GOOD!
GRRRR!
22
HEY!! THAT'S NO MAN! IT'S A MAN-EATER! RUN!
RUN FOR YER LIVES! RUN!
GNARRRRR!
—V.T. Hamlin
T. M. REG. U. S. PAT. OFF
© 1937 BY NEA SERVICE, INC.

always knew when there was a drink between the eyes. One day, he started a picture containing rubber balloons on strings. After a trip across the alley, the remaining balloons looked like rocks on strings.

During the war, we had a cartoonist named Roether, who tended to be a clown. He had a very good mind for good, clean, harmless humor. For instance, he made a paper "bra" for his beat-up waste basket. We had a big, old office clock, high on one wall. It was taken down, leaving a large unpainted spot. We would all catch ourselves looking up at the clock that wasn't there. One noon, Roether drew a clock exactly like the missing real one, with the time set at five after five, and hung it up on the blank wall space. Once a butterfly flew in the open window. Roether caught it, painted a swastika on its wing, and sent it back out the window, hopefully to fly into someone else's office.

One of the comic art chores was rearranging (or rescaling) full comic pages to half or third pages. Some full pages were designed with an extra panel somewhere, usually near the title, which was thrown away to make the comic fit the other format. The extra panel was never necessary to the idea. Roether didn't throw these away when he worked on such a page, he saved them and combined them into a half page which he called "Throwaway."

Once somebody submitted what became known as "the stink strip." It was about two guys who smelled bad. The brass almost laughed themselves to death over that one. It went all over the office. They almost wore it out.

Then there was a high school kid who wanted to know if cartooning was worth getting into. Smart boy! So he wrote a letter that read like a school quiz. For instance: "Trace the history of cartooning" and "What was the status of cartoonists during the Middle Ages?" Dick Turner said the cartoonist then was the court fool. That remark, meant to be kidding, likely was close to the truth.

N.E.A. is gone now and it doesn't seem real. Most of the N.E.A. talent is gone from Cleveland. Zaboly and Cochran have retired. Art Sansom and Flash Fairfield still live in the Cleveland area. It all ended in a "homecoming" party last year. Alumni from near and far came, including the editor and publisher of this magazine, Jud Hurd. Yes, Jud is a Cleveland N.E.A. alumnus. Even though I visited N.E.A. in its last years here only once in a blue-striped moon, I, for one, will miss its being there. ●

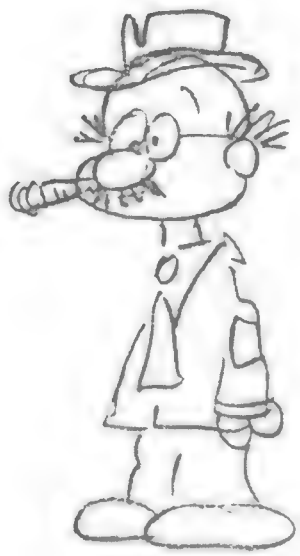
THIS GLOOMY, HARD-BOILED, OLD WORLD
BY GOLLY, YOU WON'T KNOW YOURSELF WHEN I GET THROUGH WITH YOU.
CHEER
GENEROSITY
KINDNESS
JOY
LOVE
DORMAN Y. SMITH

COMICANA

The Absolutely Fascinating
Science of
COMICANA
by

Mort Walker

OUR POOR BRUISED AND BATTERED WORLD.



JOHN Q. PUBLIC

JOHN Q TAXPAYER

EMANATA

Now that we've got our people there's a lot more we can do with them to show what's going on inside them. Those of you who believe in mental telepathy should not be at all surprised at the things cartoonists have emanating from their characters. For instance:

IT'S A BEAUTIFUL MORNING

WOW! WHO'S THAT COMING DOWN THE STREET ?!

AND WHO'S THAT GUY SHE'S GETTING IN THE CAR WITH ?!!!

Plewds (from the Greek god of rain, Pluvius) are one of the most useful devices to show emotion. Here's one example:

LADY DISCOVERS HER SLIP IS SHOWING

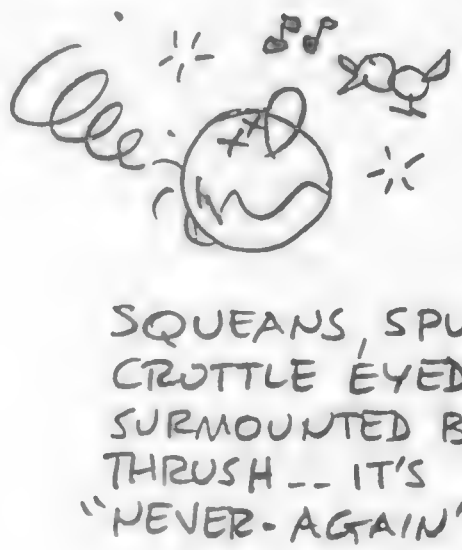
A FEW MORE PLEWDS.. HER SHOULDER STRAP BROKE.

AN EIGHT-PLEWDED LADY. WE'LL LEAVE HER PLIGHT TO YOUR IMAGINATION.

Other emanata reveal internal conditions.

MAN WITH SQUEANS. SLIGHTLY DRUNK

MAN WITH SQUEANS AND A SPURL-- LOADED



SQUEANS, SPURL, CRUTTLE EYED, SURMOUNTED BY THRUSH -- IT'S "NEVER-AGAIN" TIME!

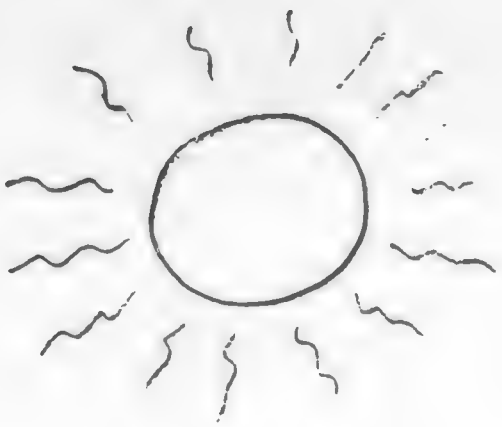
Emanata can come from things as well as people to show what's going on. Here's a few:

WAFTAROM

SHOWS THAT THE PIE SMELLS GOOD

INDOTHERM

THE COFFEE IS HOT



SOLRADS

YOU CAN ALMOST FEEL THE WARMTH RADIATING FROM THE SUN.

LAPSEBEAMS

USED BY CARTOONISTS TO SHOW THAT TIME HAS PASSED.

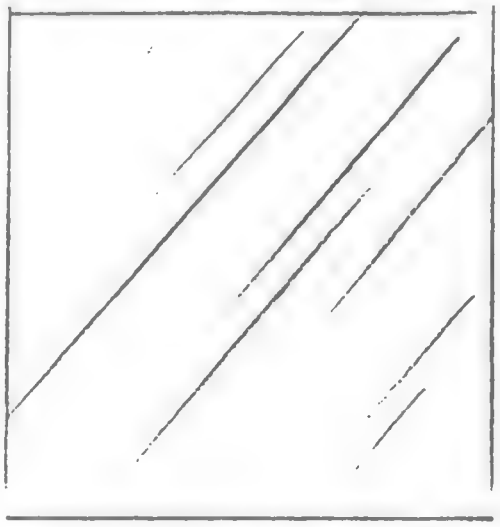
NEOFLECT

LETS US KNOW THAT SOMETHING IS SPANKING NEW.

HITES, VITES, DITES AND BRIFFITS

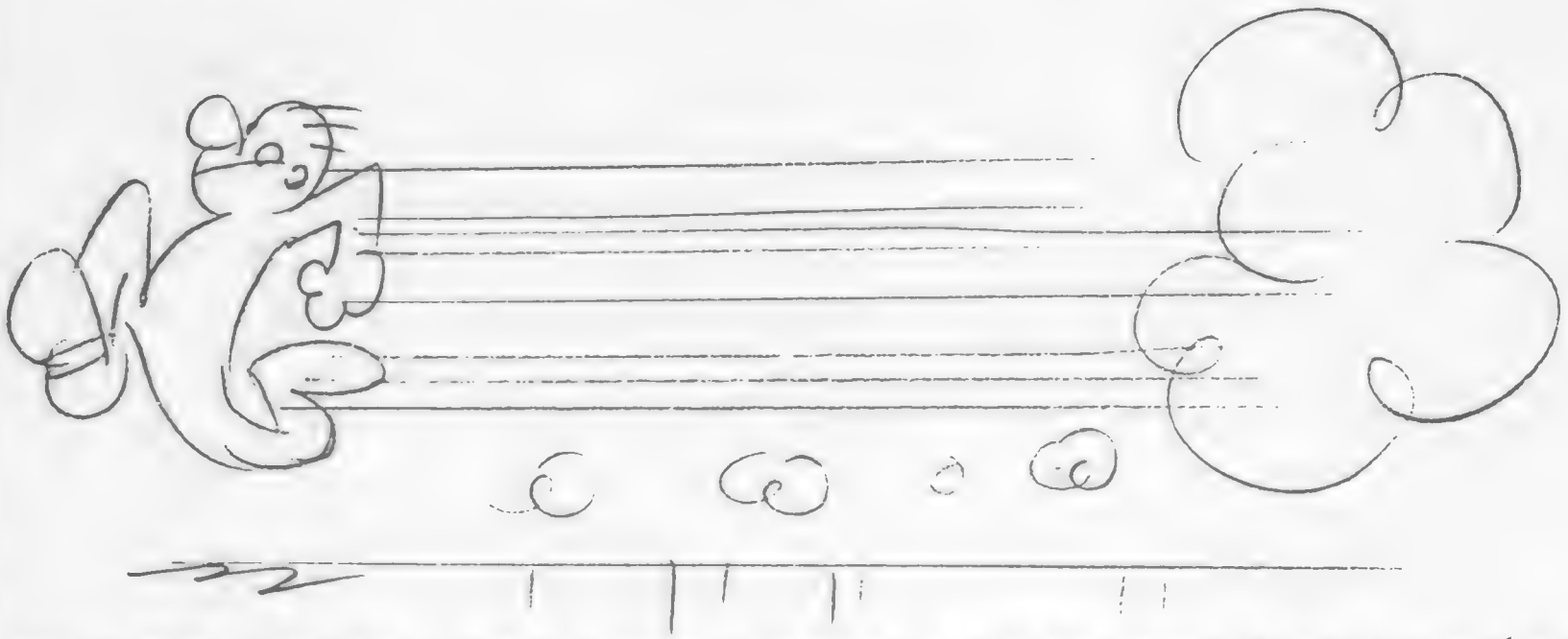
Sounds like a law firm but it's a little more firm than that. And straighter. Some artists use a ruler to execute these lines because the straighter they are, the more effective. The "ite" family comes in three flavors:

VITES ARE USED TO SHOW A SHINE ON A FLOOR AND ARE DRAWN VERTICALLY



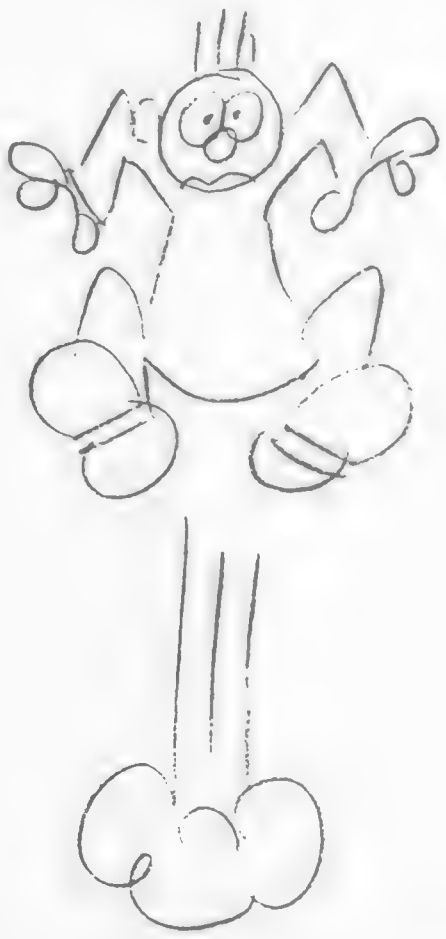
DITES INDENTIFY A WINDOW OR A MIRROR AND ARE DRAWN DIAGONALLY

HITES INDICATE SPEED AND ARE DRAWN HORIZONTALLY.



THE MORE HITES, THE MORE SPEED. ADD A FEW BRIFFITS (DUST CLOUDS) FOR BETTER EFFECT. NOTE THAT BRIFFITS ARE PERMISSIBLE EVEN IF THE FLOOR IS MARBLE AND HIGHLY POLISHED.

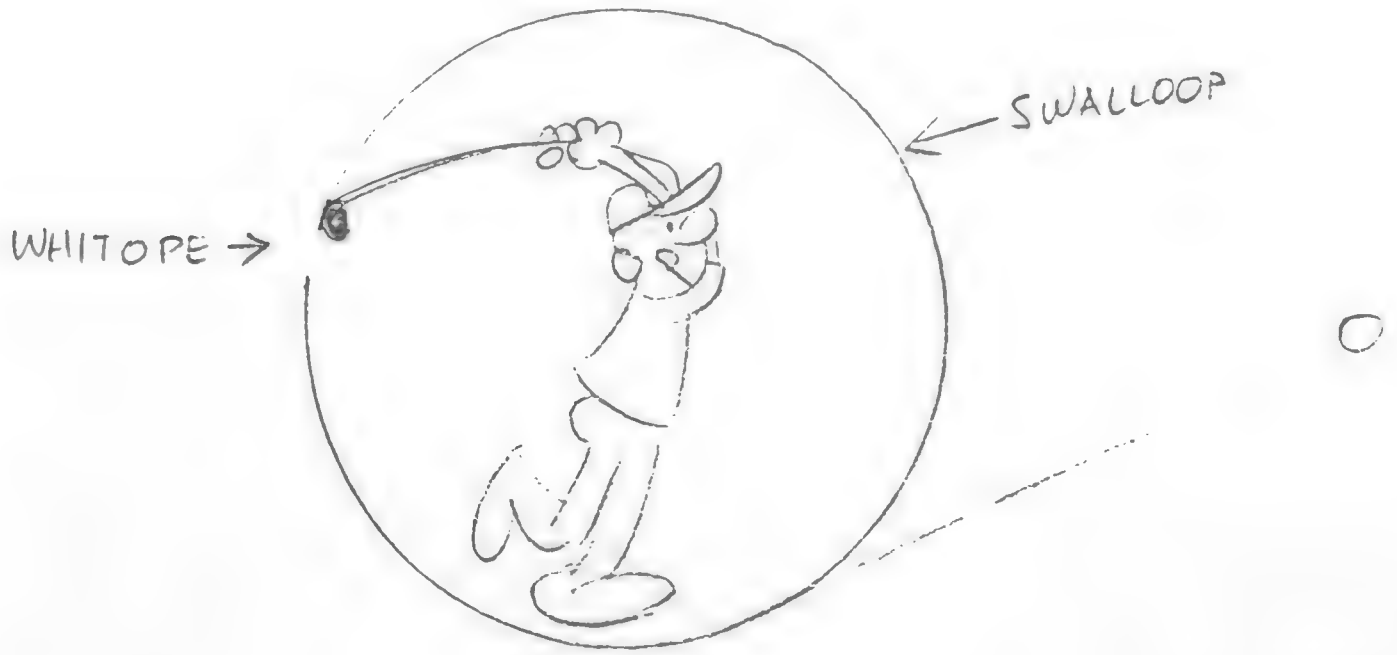
Uphites can also be used vertically to show that someone is so surprised or frightened he is launched from terra firma.



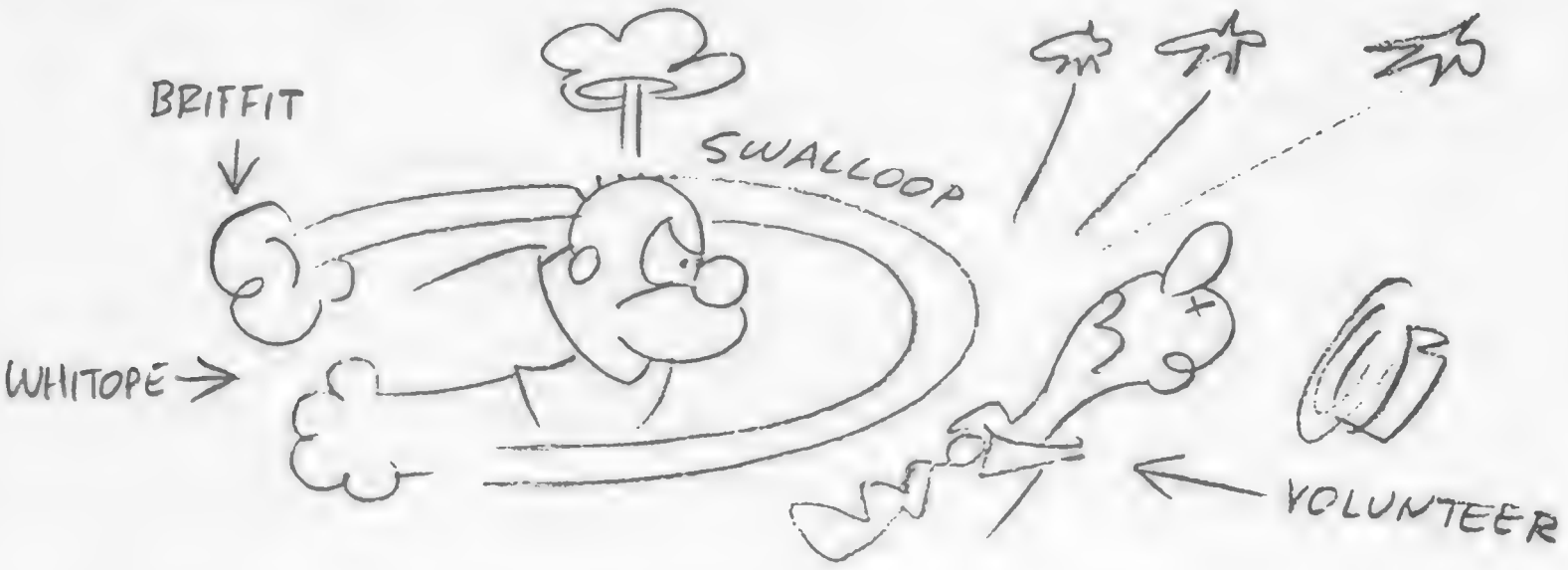
Great care should be taken to draw the hites going UP. If carelessly drawn with a DOWN stroke, disastrous results can occur.

SPHERICASIA

This is a difficult art, extremely hard to draw, sending most cartoonists scurrying into the dark depths of their drawers looking for a compass which is seldom found, forcing them to trace the edges of ink bottles, coffee cups, quarters or anything of the same roundness needed in the drawing. A *Complete Sphericasia,* called a *Swalloop,* is required in such cases as a person taking a hell of a swing at a golf ball or something. Usually the *Swalloop* comes within a *Whitope* of being a complete circle. This is necessary to show where the Swalloop begins and ends.

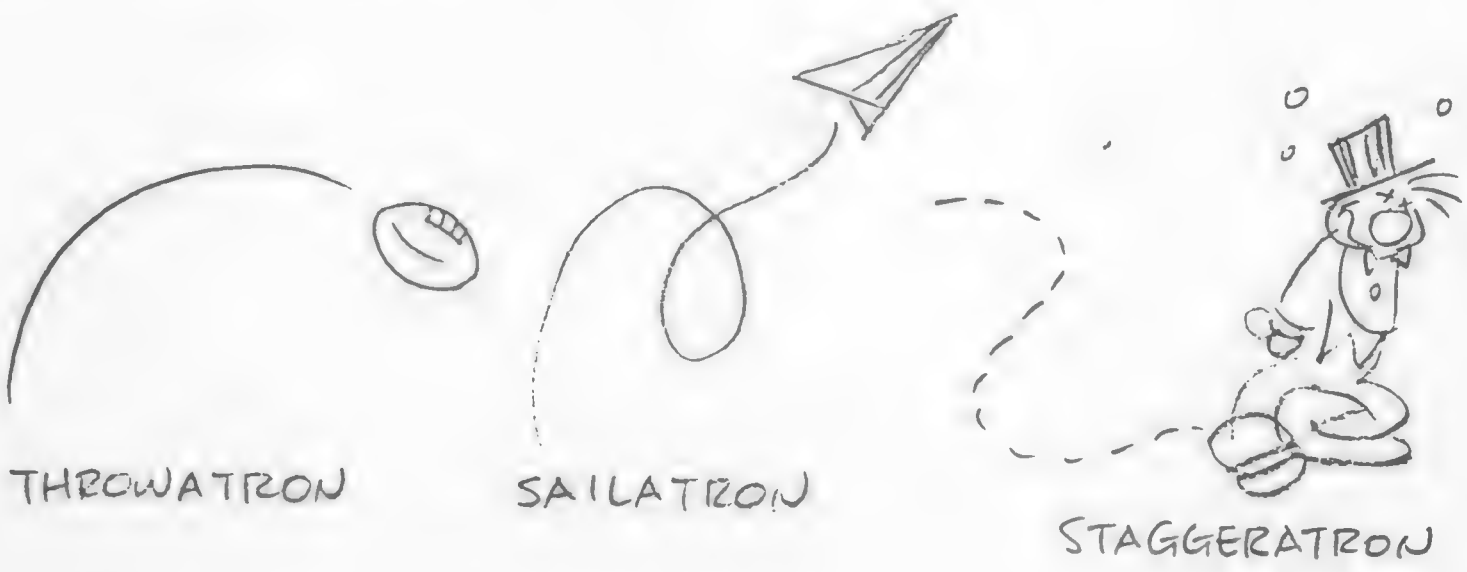


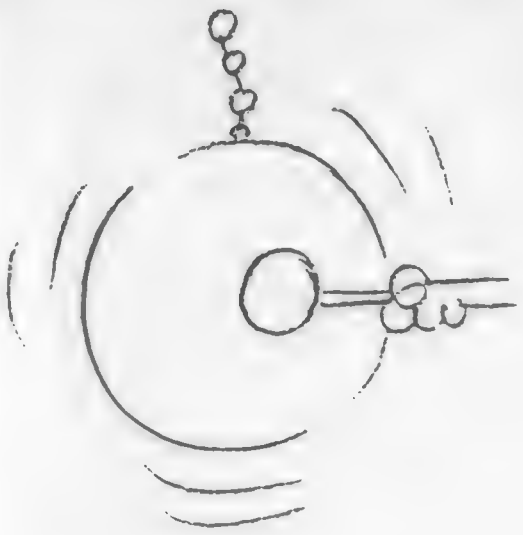
Swalloops can also be used horizontally to illustrate round-house swings with fist, bat, check-grabbing (rare), etc.

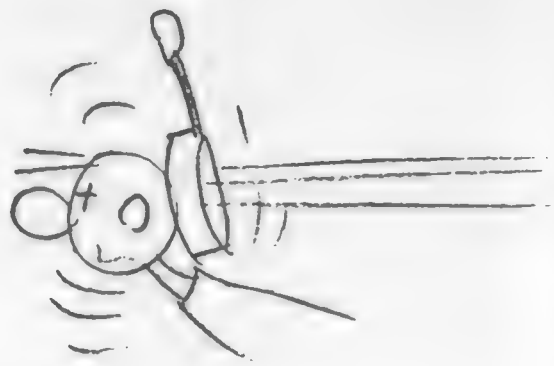


Lesser sphericasia can be used to show movement such as *Agitrons* (When a character must show a reaction to some situation) and *That-a-trons* (To show where someone has gone or wants to go).

Sphericasia need not always be strictly circular in design. Be creative. Bend 'em any way you want. Give 'em a name and add a tron.



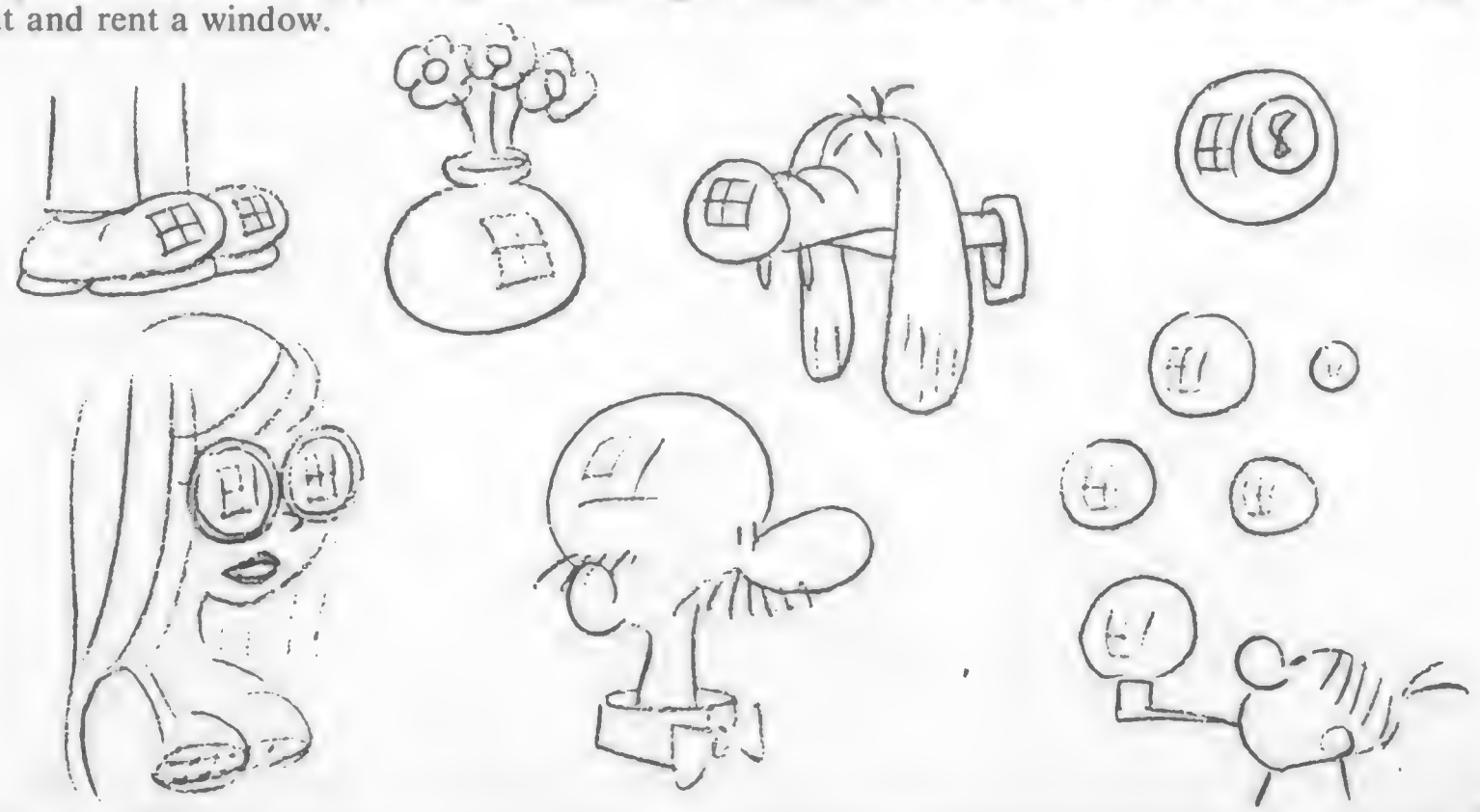




And there are some handy little marks to help the ladies along their way

LUCAFLECT

How can you tell if an area or object is round, wet or shiny? One very common gimmick is to show a window reflected in the object. It doesn't matter if a window is nowhere near. You will probably never be questioned about it. If you are, clam up and give only your name, rank, and serial number . . . or go out and rent a window.



FRED

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During his recent visit to The Museum of Cartoon Art, FRED LASSWELL, who draws 'Barney Google & Snuffy Smith' for King Features Syndicate, gave your editor these photos and the following caption from the Tampa (Florida) Tribune:

"Sixty years ago the bronze dogs at the University of Tampa's Plant Park were just as big a drawing card as they are today. Children especially love to have their pictures taken atop Maurice Penonvilliers' statues. A round-faced and beguiling Fred Lasswell, dressed in a little white suit, posed for one of these pictures in 1919. At the time, he recalls, he was attending the Helen Hill private school on Eagle Street. Recently, Lass-

LASSWELL

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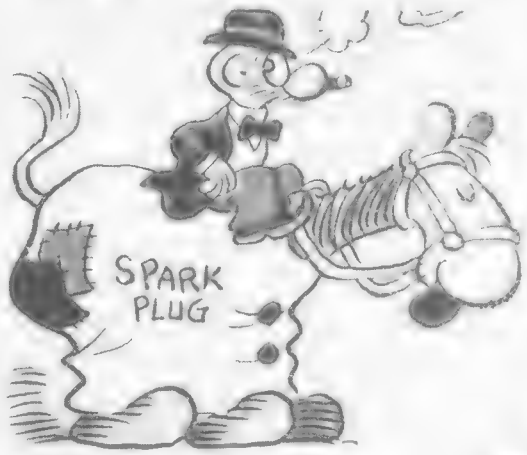
well's wife, Shirley, made him a similar outfit, and Lasswell returned to the Park to assume the same pose as he did back in 1919. Although Fred bears a remarkable resemblance today to that lad of long ago, the glasses and impertinent cigar give him away. Lasswell claims, "Them dogs sure shrunk up in the last 60 years", but we wonder if Snuffy wouldn't admit the real reason the dogs seem smaller is that 'time's a wastin'. Never mind, the dogs changed too over the years. Thanks to some mischievous students, they face north instead of south, and just in case they decide to roam, they're now wired down."



BARNEY GOOGLE AND SPARK PLUG

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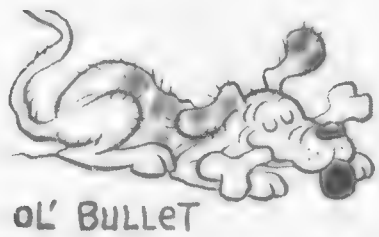
DOC PRITCHART



OL' BULLET

Fred (Snuffy Smith) Lasswell is shown here at the Annual Awards Dinner of the National Cartoonists Society at the Plaza Hotel in New York City on April 16th. He has just been delegated by Society President John Cullen Murphy (Prince Valiant), shown at the podium in the background, to take NCS' second-highest award, the Silver T-Square, down to Florida to present it to editorial cartoonist and museum director, Jim Ivey, for Ivey's faithful Society service over a period of years.

Lasswell: Certainly! I'd be delighted to take the Silver T-Square back down to Florida and present it to good ol' Jim Ivey in person.

Lasswell: There you are, Jimbo, with love and affection from The National Cartoonists Society.
Ivey: Thanks, Fred. Uh — now, if you'll just turn it loose.

Lasswell: In a billygoat's butt!!

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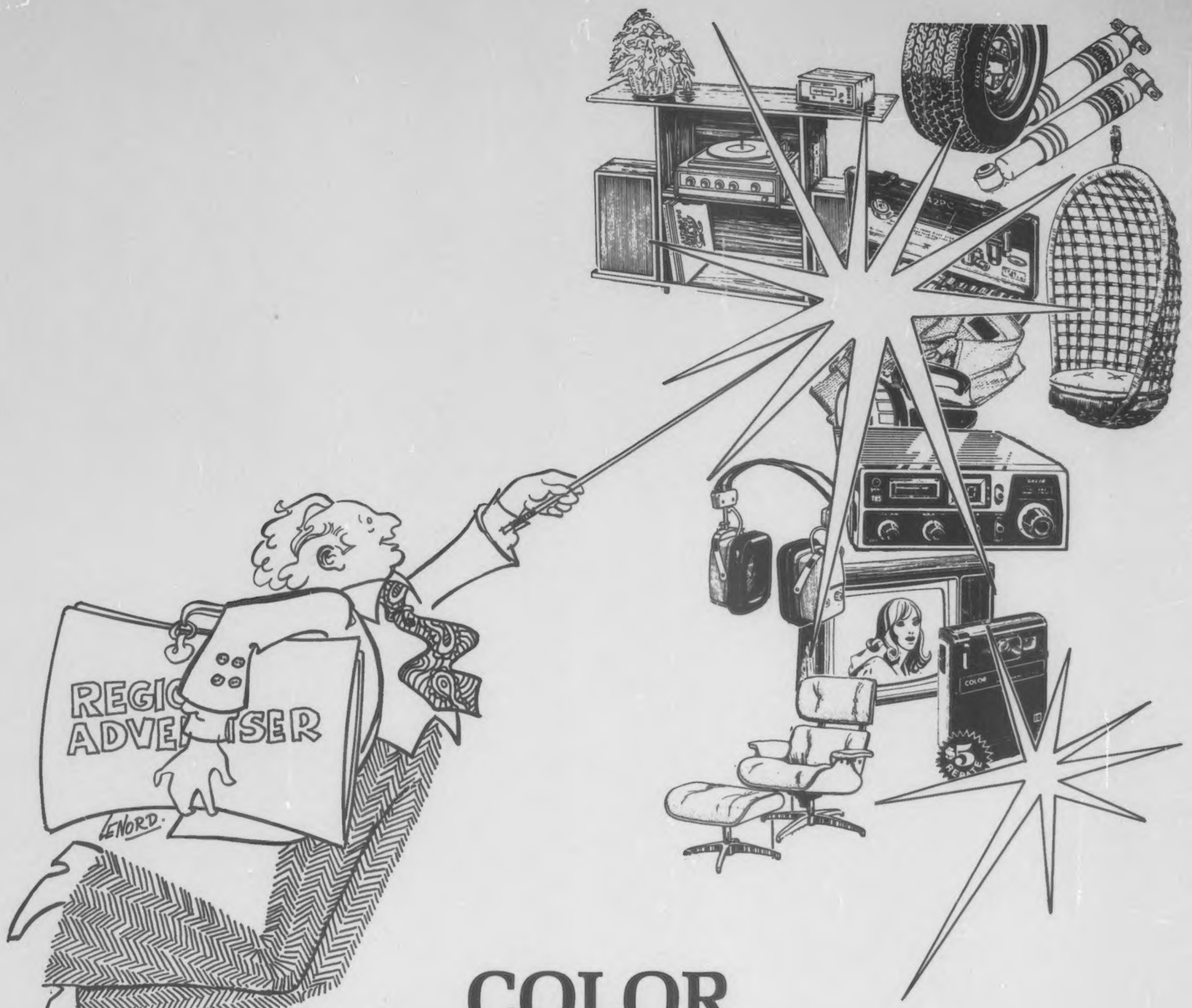

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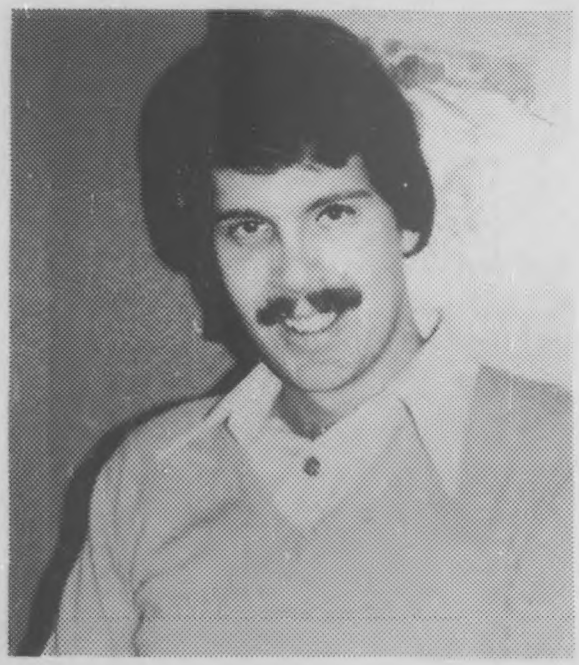

Tom Armstrong

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